

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3024.

SATURDAY, OCTOBER 10, 1885.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

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(Vide *Athenæum* No. 3016, p. 210.)  
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Dublin Castle, October 3rd, 1885.

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SATURDAY, OCTOBER 10, 1885.

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## LITERATURE

*Italy and her Invaders.* Vols. III. and IV.  
By Thomas Hodgkin. (Oxford, Clarendon Press.)

AFTER five years' interval Mr. Hodgkin has now completed the middle portion, the second third, of his long and difficult task. The object he originally set before himself was to describe the five great invasions of Italy by the barbarians, "corresponding roughly to five generations of mankind, or 160 years," which mark the period of Rome's final agony, from the invasion of Alaric in 402 to the invasion of the Lombard Alboin in 568. To give the invasion of Alaric, however, in its proper meaning and proportions, the historian was forced to begin his narrative with the break-up of the trans-Danubian Gothic state under the attack of the all-conquering Huns in the fourth century, and the consequent downward pressure of certain portions of the Gothic race into the empire. The Huns appeared on the West-Gothic eastern flank in A.D. 376, just a hundred years before the fall of the Western Empire. The two events are in reality closely connected, and it was the task of Mr. Hodgkin in his first two volumes to trace the long series of barbarian encroachments by which they are linked together—to describe the half-reluctant advance of the West-Goths, a race which in all its desperate eagerness for a settled dwelling-place, for some turn of fortune which might secure to its members home and food, never forgot its respect for the majesty of the Roman order; the fiercer onslaught of the Vandals, a people much less susceptible than the Goths to the influences of the Roman *civilitas*; and finally the triumph of the Rugian captain Odovakar over the last feeble representatives of the Western Empire. The story had for its centre point Alaric's three sieges of Rome, and for its final catastrophe that significant little act of Odovakar's, the forwarding of the imperial ornaments to Constantinople, which symbolizes the final ruin of the great edifice of Roman administration reared by Diocletian. And as additions to and illustrations of the main narrative Mr. Hodgkin gave a long study of Sidonius Apollinaris, and another, rather less elaborate, of the "De Gubernatione Dei"—essays to which, interesting and readable as they were, his critical

readers were apt to take a certain amount of exception, first because of their disproportionate length, and secondly because they occupied space some of which ought to have been given to other things, to a more careful sifting of some of the constitutional questions, for instance, or to a study of the methods and growth of the Papacy, both of them subjects handled with especial meagreness in these earlier volumes.

The temporary sojourn of the West-Goths on Italian soil, the ruinous attacks of the Vandals, and the fourteen years of Odovakar's rule were succeeded, however, by a period of Teutonic invasion more interesting, and more important by far in its consequences to European civilization, than any which had gone before it. The settlement of the Ostrogoths in Italy is one of the most remarkable scenes in that great drama of transition which opens with Theodosius as the head of a Roman order still practically intact, and ends with Charles the Great, the herald and symbol of the mediæval order. Our means of information concerning it are not rich; we know, of course, much more of the West-Goths, the Franks, and the Lombards than we do of the Ostrogoths. But the Ostrogoths are nearer to the sources of that new form of civilization they helped to create; when Theodoric assumed the imperial insignia far more of the Roman system was standing than remained when the Lombard established himself on the same soil eighty years later; and settled as the Ostrogoths were at the heart of the Roman world, their history brings out in stronger relief than we get elsewhere the essential relations of Roman and Teuton in this first age of fusion. Nowhere throughout the empire was that ideal reciprocity of function between Roman and barbarian, which the West-Goth Ataulph, the husband of Placidia, described in the remarkable words reported by Orosius, so nearly realized as in Italy during the thirty-three years of Theodoric's reign. With infinitely more genius and persistency than any of his predecessors, Theodoric sought the "glory of restoring and heightening the Roman name by the valour of the Goths"; while all that remains to us of his administration and his laws testifies to the Amal king's complete subjugation to that vast fabric of institution and custom which the empire had reared, and without which, according to Ataulph, "Respublica non est Respublica."

It is to this period of seventy-six years which intervenes between the fall of Augustulus and the departure of the beaten Ostrogoths from the soil of Italy that Mr. Hodgkin has devoted the two volumes just issued. The first of them is almost entirely taken up with the early history and Italian administration of Theodoric; the second describes that last struggle of the Eastern Empire to regain its hold upon the West which is represented by the great names of Justinian, Belisarius, and Narses; and the book ends for the present with the expulsion of the Ostrogothic remnant from Italy, Mr. Hodgkin still promising to carry us at some future time through the Lombard settlement to a point within sight of Charles the Great.

In every way these two volumes are an improvement on their predecessors. Mr. Hodgkin's knowledge is greater, his historical judgment riper, his style more uni-

formly good than was the case five years ago. The mere fact that these volumes have been written throughout in full view of the great work of Dahn on the same period, whereas the earlier ones were written without any help from the 'Könige der Germanen,' makes an immense difference. Not that Mr. Hodgkin has made any undue or unfair use of his predecessor. He has throughout worked his sources independently, he sometimes differs and he often modifies; but still he has been in contact throughout with the best modern work that exists on the subject he has chosen to handle, and the result is seen in the quickened historical instinct, the better grasp of important points, the more scholarly treatment of details, which the present instalment of the book shows as compared with that which went before. To compare the account of Alaric's elevation to the kingship with the treatment of Theodoric's position towards his people is to realize how much a historian learns as he writes his book. "C'est en racontant qu'on observe, en affirmant qu'on examine, en montrant qu'on regarde, en écrivant qu'on pense," says a French critic. This has been the case with Mr. Hodgkin. His standard of historical performance has steadily risen as he has gone forward with his task; he has learnt how to mass and group his subject, how to handle his materials to the best advantage, and how to restrain some of that tendency to rash analogy and picturesque comparison which is one of the greatest snares of the historian. The present instalment, indeed, might be easily criticized here and there from the point of view of proportion and arrangement (was it wise, considering the main scope of the book, to give so much space to the Vandal struggle with Belisarius? and are not the palace intrigues under Zeno dealt with a good deal too much in detail?); but in the main everything is on a higher level than before—plan, style, and scholarship—so that we look forward with much increased interest and expectation to the volumes which are still to come. Especially is the book improved in all its apparatus. The long notes on such subjects as the "Edictum Theodoricum," or that debated point the three or four Cassiodori, and the critical descriptions of authorities with which the chapters are introduced, are most of them excellent work, clear, full of knowledge, real additions to our English historical store, not too well furnished with matter of the kind. No doubt they might in some respects have been fuller and more satisfactory. Why are the "Quellen" on the whole, so well done, while the "Literatur" is only indicated in a very general and perfunctory way? Such a list of references, for instance, as Gengler gives in the 'Germanische Rechtsdenkmäler' à propos of Theodoric's Edict would have given completeness to Mr. Hodgkin's note, and helped the student on his way, without in any sense overburdening the text; while the omission to give any critical outline of the literature which has grown up around the names of Theodoric and Justinian is, in our eyes, serious. It is small wonder that the chapter on St. Benedict is disappointing when the only "guides" Mr. Hodgkin will consent to mention are Montalembert, Alphonse Dantier, and Dean Milman.

The excellent chapter in the second volume on the history of the Roman aqueducts, a lucid and readable summary of a complicated subject, deserves special mention. So do the maps, plans, and photographs with which the book is amply provided, and the copious index which closes it. Here and there Mr. Hodgkin has left a discussion incomplete—as in the chapter on “King and People,” where the question of the possible influence of Roman official and constitutional ideas on German kingship is hardly approached—or has neglected an interesting parallel, as in the passage describing the friendly attitude of the Italian Jews towards the falling Ostrogothic state, where the very different conduct of the Jews of Spain towards the persecuting West-Gothic monarchy, which they helped to destroy, ought certainly to have been recalled. And in one or two places, especially in the chapter on St. Benedict, the handling of that constant difficulty of the mediæval historian, the question of the marvellous, might have been a good deal more scientific and inventive. But in the main Mr. Hodgkin has faced a great task with increasing zeal and devotion, and his book bids fair to fill a real want in our historical literature. How full of meaning and importance is this story of the fall of the empire, and since Gibbon's marvellous performance how few English workers have grappled with it to any effect! There are whole chapters of it which in English are unwritten. The Franks, the West-Goths, the Lombards have still to find their historian among us—their historian, that is to say, on a large scale, and equipped at once with full knowledge and sufficient imagination. The materials are being brought year by year into a more perfect state of preparation by the industry of German scholars. What is now wanted, especially in England, is the historical gift and devotion which will put these accumulations into shape, and bring home the results of modern scholarship to the intelligent general reader as Gibbon did to the generation of Burke and Pitt. The book we have been describing has not quite the accent or the grip of the great historians, but Mr. Hodgkin has industry, imagination, and an attractive style, and his work when finished will be a substantial addition to our modern literature.

*La Poésie du Moyen Âge: Leçons et Lectures.*  
Par Gaston Paris, Membre de l'Institut.  
(Paris, Hachette & Co.)

A too cordial reception cannot well be accorded to the volume in which M. Gaston Paris has brought together seven of his lectures or essays on the literature, especially on the poetry, of the Middle Ages. By all students of the subjects which it discusses it will be at once gratefully accepted and respectfully consulted. But even by other readers, beyond their immediate circle, its manifest merits cannot fail to be appreciated. Even if its solid worth, as containing the utterances of a most erudite teacher, be not taken into consideration, the clearness of its thought, and the grace and brilliance of its style, must succeed in rendering it widely attractive.

The book opens with an eloquent description of the Middle Ages and a judicious,

but sympathetic analysis of their poetical productions, special attention being paid to the share contributed by French writers. Of the period which he treats M. Gaston Paris says:—

“Le moyen âge est une époque essentiellement poétique. J'entends par là que tout y est spontané, prime-sautier, imprévu: les hommes d'alors ne font pas à la réflexion la même part que nous; ils ne s'observent pas, ils vivent naïvement, comme les enfants, chez lesquels la vie réfléchie que développe la civilisation n'a pas étouffé encore la libre expansion de la vitalité naturelle.”

Most of the features of that epoch's life, he proceeds to say, were poetic, and its literature was the image of that life. The laws and prejudices which restrain the poetry of our own days weighed lightly, if at all, upon the gay and careless singers of the period in question, who were not subdued by the chilling influence of classic examples or prevented by conventional scruples from saying what they meant. Consequently the literature of the Middle Ages “is above all true, and therein is its great merit. Without troubling itself about rules, theories, or questions of form, it expresses what was stirring within the hearts of men. It gives a voice, often but little precise and strong, but always faithful, to the sentiments and ideas of all.” It is not a mere literature of books, intended to occupy the fragmentary attention of careless readers, who may lend their eyes, but rarely their hearts, to its perusal; it is a living and as it were outdoor poetry, in which every one believed and which any one seemed capable of composing, which spoke its word and sang its song in the light of day, in streets and squares, in the midst of battles, on the highways leading to fairs and pilgrims' haunts, on ships conveying Crusaders to or from the Holy Land, under the porches or in the interiors of churches, in castles of nobles, in brilliant assemblages, at the feasts of kings, and at tavern meals. In fact,

“la poésie à cette époque était, je le répète, profondément mêlée à la vie; elle nous arrive toute chaude encore, toute pénétrée de cette passion sincère que ne compense pas la forme la plus élégante, nous apportant dans ses rudes vers, dans ses prodiges, dans ses batailles, dans ses prières, dans sa joie et dans ses larmes, l'âme même, l'âme simple, naïve, héroïque et barbare, de nos pères.”

The second of M. Gaston Paris's studies is devoted to “Les Origines de la Littérature Française,” leading back its readers with unerring skill to the various far-off sources from which that literature has sprung. The third, discussing “La Chanson de Roland et la Nationalité Française,” is invested with an added interest by the fact that it “a été composé et lu (décembre, 1870) dans des circonstances douloureuses dont il conserve l'impression immédiate, déjà difficile à bien retrouver aujourd'hui pour ceux qui l'ont ressentie, et bien plus difficile à concevoir pour ceux que leur âge a empêchés de l'éprouver alors.” Next follows a most interesting account of “La Chanson du Pèlerinage de Charlemagne,” a poem of which only one manuscript exists, transcribed in England, during the thirteenth century, by a copyist who knew but little French, and who has cruelly maltreated the text. After this comes a comparison of the

various forms through which has passed, in ancient and in modern times, the story of “L'Ange et l'Ermite,” to which Voltaire's “Zadig” gave so wide a popularity in France and Parnell's “Hermit” in England, but which may be traced back, through the “Gesta Romanorum” and the “Vite Patrum,” to the Koran and the Talmud. Last but one appears a very amusing account of “Les Versions Françaises de l'Art d'Aimer au Moyen Âge”; and last of all a touching tribute to a father who died rich in honours by a son to whom also honours have come, entitled “Paulin Paris et la Littérature du Moyen Âge.” The late M. Paulin Paris was one of those great literary workers who have combined the virtues which make a man beloved with the innate genius and acquired learning which render a scholar revered. No words could do justice to his universally recognized merits with more refined taste and simple pathos than those in which M. Gaston Paris has paid an eloquent and well-deserved tribute to his honoured father's worth.

*The Unpopular King: the Life and Times of Richard III.* By Alfred O. Legge, F.C.H.S.  
2 vols. (Ward & Downey.)

THE career of Richard III. has a powerful fascination about it quite unlike that of any other king in English history. Taking the ordinary, that is to say the Shakspearean, view of it, we are amazed alike by his singular audacity in crime and by his no less singular talent for smoothing away obstacles to his purpose, either by the blandishments of a most persuasive tongue or by some careful and well-timed piece of peridy. On the other hand, if, following the guidance of Horace Walpole, we inquire into the original evidences of each particular deed imputed to him, we are landed in a region of doubt and speculation which has an interest of its own. The original authorities are few, the narratives are bald and meagre, and the bias of each writer is open to question. How to frame a consistent history either of the man or of the period from such scanty materials is a problem not easy to be solved. To Sharon Turner it was the study of more than half a century; to Mr. Gairdner that of five-and-twenty years.

Mr. Legge evidently wishes to impress his readers with a much more favourable view of Richard's character than is commonly entertained; but it is to be feared they will have some difficulty in accepting it. A more favourable view might doubtless conceivably be presented, so as to claim not a little attention and perhaps assent. But then it should have some kind of consistency and coherence in itself; whereas under the guidance of Mr. Legge our ideas seem to be, in American language, a little “mixed.” Richard, it is confessed, is not altogether an angel of light; his virtues and vices, the reader is told, “were strangely mingled.” He fell, it seems, at one time, “from that pure integrity, prudence, and unselfishness of aim” by which he had formerly been distinguished. But he was “conspicuous throughout life for filial devotion,” and “punctilious in his regard for morality and the services of religion.” What, then, are we to make of his imputed crimes? The answer is that he didn't do them, and you can't prove that he



did them, and he was very penitent for them indeed! If Mr. Legge would but have contented himself with one plea out of the three it would really have been a trifle more satisfactory.

The fact is, Mr. Legge has gone laboriously through all the authorities, old and new, noting carefully and appropriating rather heedlessly all that could be found in each that was favourable to his hero from any point of view. When a crime is alleged, that is another matter; some discrimination is then necessary to see whether it rests on satisfactory authority. For the rest, any authority will do. Apocryphal letters and speeches with which writers like Hall and Holinshed, or even Habington and Buck, ornamented their histories are not unfrequently quoted, and for graphic touches now and then even Miss Halsted is laid under contribution as if she were an original witness to the facts. But the most remarkable thing is that Mr. Legge, who disbelieves in the murder of the princes, actually quotes as it is given in Hall the oration delivered by Richard to his soldiers before the battle of Bosworth, in which he owned that in obtaining the crown he had committed "a facynorous and detestable act," but hoped that he had expiated it by repentance. It requires some boldness surely to allege that this confession "cannot be tortured (!) into an acknowledgment of responsibility for the death of the young princes." Mr. Legge, however, is quite clear about this. The confession only refers to some minor murders—"to the executions which were matters of notoriety" (the author means, apparently, those of Rivers, Vaughan, and Grey, which he himself admits were not exactly justifiable)—and could not possibly have been meant by the speaker as an allusion to the death of the princes, of which the author has, to his own satisfaction, proved him to be altogether innocent.

Now the curious thing is, not that Mr. Legge should be dissatisfied with the proofs of the murder of the princes (though in arguing the matter he takes no notice of one rather striking piece of evidence pointed out by Mr. Gairdner, viz., that the Chancellor of France spoke of the murder as a fact three or four months later before the Estates General at Tours), but that, disbelieving it, he should nevertheless accept an evidence of its truth which he might easily have discredited. For though, indeed, we agree with Mr. Legge in thinking that Hall's version of Richard's speech is probably true in the main, yet such rhetorical ornaments of history are always of doubtful value, and he might easily have passed it by. But he has chosen to treat it as genuine, and then to tell us that it did not mean and could not have meant what Hall clearly supposed that it did mean—that the one "abominable crime" which the king confessed, speaking of it three times over as an "act," "offence," and "crime," but invariably in the singular number, was not the murder of his own nephews, but a number of other murders of a somewhat less heinous character. This, forsooth, is not "torturing" the statements of authorities to make them fit in with the critic's own views!

But the reader will feel disposed to ask, "What, then, really is Mr. Legge's view?

He admits some crimes of which Richard was guilty, but rejects others—those for which his name is chiefly held in abhorrence—as fabulous. Why, then, does he hold him capable of one set of misdeeds and utterly incapable of another? Well, his theory is, in brief, that Richard, though not without ambition, was a man of very tender domestic affections, and was utterly incapable of putting to death the sons of his own brother. On the contrary, he did not even depose Edward V. half so soon as he might have done after overthrowing the power of the Woodvilles; and though Hastings, as it turned out, was an obstacle to that little project, Richard had an additional motive for getting him out of the way—that his gross licentiousness might not infect the mind of a youthful sovereign of whom Richard was the natural guardian! "Nothing is more certain," says Mr. Legge, "than that Richard, who well knew the dissoluteness of Hastings's private life, his personal animosities, and his ambition to acquire over the young king the influence he had wielded in the counsels of his father, had determined to shield his nephew from so baneful an influence."

Indeed? So it was virtue, and not personal ambition, that first suggested making sure of Hastings. And just in the preceding page Mr. Legge has been very indignant with "writers who forget that history sinks into romance when it dogmatizes upon the unrecorded motives of its heroes." Did ever author lay himself so completely under the lash of his own criticism?

Really, it is impossible without regret to see so much valuable labour wasted in endeavouring to establish views which are opposed to common sense. Mr. Legge has got hold of one new authority—an avowed encomium on Richard III.—among the MSS. of the Duke of Devonshire; but so far as we have been able to discover, there is not a single new fact in his book. It may possibly suggest here and there to future historians a point or two worthy of consideration. To the general reader, it is to be feared, it will be interesting only for its absurdities.

*First Middle English Primer.* By Henry Sweet, M.A. (Oxford, Clarendon Press.)

IN this little book Mr. Sweet proposes to meet the requirements of those who may take up the study of Middle English without a previous knowledge of Old English. He does not recommend such a course; he thinks it best to begin at the beginning. But many people will not adopt this plan, hence this 'First Middle English Primer.'

The contents are chosen from the 'Ancien Riwe' and the 'Ormulum,' with the latter of which the editor recommends his pupils to commence their studies. The texts are printed from the editions of Mr. Morton and Dr. White, and the only point which calls for comment is the use in the pieces from the 'Ancien Riwe' of Mr. Sweet's system of "diacritics," which will trouble a beginner very needlessly, and with no profit. For the student does not deal with these words as if he were about to use them in speech. The text is nearly free from misprints, but we have noticed "coue" (p. 20), "uriniht" (p. 29), "aut" for *ant* (p. 29), and the omission of the symbol

representing *and* in line 1164 of the 'Ormulum.' Also on p. 24 "hæc" in the second line should be *hujus*.

When we come to the glossary we find much to be desired. This is a book for beginners, and we will begin, as they are advised to do, with the extracts from the 'Ormulum.' In the twenty-two lines of the first page (p. 47) there are three words which are unnoticed in the glossary, *ba, lare, fillenn*. We have not examined the pages very carefully with a view to noting similar omissions elsewhere, but in p. 48, in the two lines 36 and 37, there are three words, *tær, mare, inoh*, all left unglossed, and they are not words which in Orm's way of writing will suggest their own interpretation. On a fourth word in the same couple of lines (*pezzre*) the reader is referred to *he*, but finds no explanation when he looks there. The list of like omitted words may be increased by *heh, are*, with its kindred adjective *arefull* and the verb *arenn*, which all three occur in these brief extracts, but are not noticed in the vocabulary. To these may be added *wa* with its plural *wawenn, awenenn, ane, bape, kipepp, priress, tohh, der, wo he, nouwet*. This last may be a word known to many persons in rural England as a name of *neat* cattle, but hardly to the ordinary beginner of the study of Middle English, especially when it appears in the orthography peculiar to the 'Ormulum.' We may add *attrann, dwilde*, and *hat* to our list of contributions to a more complete glossary, if another edition of this primer be contemplated. We would at the same time call Mr. Sweet's attention to *grepen*, rightly explained "to prepare," but followed by the apparently unconnected word *greppen*, explained "to bake." In line 1579 *greppedd* only means "baked" inasmuch as it is applied to the *preparation* of a loaf; it is a part of the verb which precedes it in the glossary, and is not a different word, as the beginner might be led from this vocabulary to suppose it to be.

In the case of another verb, *warien*, the editor has been, as we believe, drawn into error on the other side. The verb occurs on p. 22 in the sense of "to curse." But the nuns are there solemnly exhorted *not* to curse or swear on any account. Mr. Sweet takes *warien* in the same sense on p. 41, and in his preface draws attention to the nun's cursing when her cow is put in the pound. But there is another word *warien*, which means "to take care," and we agree with Mr. Morton, who explains that what the nun has to do in this case is, not to swear, which her mentor has forbidden, but "to defend herself" from the charge of wilful trespass, and beside this to pay the damages.

Our complaint against the glossary is that too little help is given, and that the needs of the beginner have not been considered. We will explain ourselves by an instance. On p. 25 we find *icud*. We seek in the glossary in vain. We are told at the commencement (p. 79) that words beginning with the prefix *i* must be sought under their root. But how is our beginner to know the root of *icud*? If he has read the grammatical introduction carefully, he will have found (p. 16) that *kuben*, "make known," has pret. participle *ikud*; but he may be pardoned if he does not connect the explanation in this form with the text on p. 25, and also

if he complains of the imperfection of Mr. Sweet's glossary. And he will find more to murmur at. He will hardly have finished the first ten lines before on the word *so* he will find himself referred to *swa*. But *swa* he will not find. *Lastunge* is a word of which Mr. Sweet gives no explanation, yet it can scarcely be called self-interpreting to the beginner. *Seorwe* might be so styled perhaps, but hardly *bliscen*, or *prisun*, or *wori*, *sit*, *hermes*, or several others which are passed by without explanation. Now and then, too, care enough is not taken to mark the parts of speech. Thus *woe* (p. 29) is an adverb and not an adjective; while *unimete* (p. 24) is not an adverb, though it is called so in the glossary.

Mr. Sweet has not, to judge from this book, had much experience in teaching Middle English to beginners. If he will read this primer through with a class of them, it is probable that the cavalier-like way in which some of the words are treated in the glossary will be greatly modified in a future edition, to the improvement of the 'Primer,' and to the profit of those who hereafter may begin with it their studies of Middle English.

*The English Citizen.—The Punishment and Prevention of Crime.* By Col. Sir Edmund F. Du Cane, K.C.B., R.E. (Macmillan & Co.)

SIR E. DU CANE'S contribution to Messrs. Macmillan's excellent series of handbooks is a succinct and interesting summary of the subject with which it deals. In accordance with a precedent which the other volumes seem to have established, the author treats his matter from an historical, a technical, and a practical point of view respectively, from each of which standpoints he speaks with knowledge and authority. Sir E. Du Cane holds, as stated on the title-page of the book, the several important offices of Chairman of Commissioners of Prisons, Chairman of Directors of Prisons, Inspector-General of Military Prisons, and Surveyor-General of Prisons, and unites to these numerous official recommendations the possession of an easy style. If any one might be expected to do justice to a difficult subject, occasionally obscure, and sometimes painful as this is, it would be Sir E. Du Cane; and, speaking generally, it may be said at once that expectation is not in this case disappointed.

It is by no chance arrangement of terms that "punishment" precedes "prevention" in the title of this treatise. For many ages it never entered into the minds of statesmen to attempt the repression of crime by any but strictly punitive means, and the tendency of English legislation until quite lately was in the direction of increased rather than of mitigated punishments for offences. In 1797

"the number of capital offences without benefit of clergy was 160, and it rose to 222, when the efforts of Sir S. Romilly for reform in this matter succeeded only so far as to have pocket-picking, which was capital if above one shilling, taken out of the list of capital offences."

As lately as 1833

"a child of nine was sentenced to be hanged for poking a stick through a patched-up pane of glass and stealing twopence worth of paint, but he was not executed."

Happily the remission of this child's sentence was not an isolated case. It by no means followed that all who were condemned to death actually suffered it, but it is painful to reflect that out of this very alleviation of a cruel system was born one of its gravest defects. "In 1805 only 68 persons were hanged out of 350 sentenced to death; and though in 1831 no less than 1,601 persons received that sentence, it was only carried out in 52 cases." In 1835-6, of seventeen persons "capitally convicted at Newgate, two suffered, two had three months' imprisonment, and the rest various terms." The contrast between the punishments awarded and that which was actually endured in some instances was, as Sir E. Du Cane says, "almost ludicrous," and one result was that the criminals came to reckon on the commutation of their sentences as among the ordinary chances of their career, and the nominal penalty for grave crimes lost much of its terrors. Moreover, the uncertainty as to their fate among the criminally convicted in the interval between their sentence and its execution or remission engendered a condition of mind of the worst possible kind. They became utterly reckless and demoralized.

"During this period the prisoner led a disolute, brutal life; the chances of his escaping the penalty were considerable, and surrounded as he was, in consequence of the state of prison construction and administration, by associates who gave themselves up to a life which violated all order and decency, and abandoned themselves to all the low pleasures which they could procure in gaol, he treated the sentence of death with habitual and inexpressible levity, threw in his lot with them, and sought their applause for his spirit and indifference to his fate."

The ministrations of the prison chaplain were of little effect, nor did he trouble himself much in the matter.

"He reserved his force for the condemned sermon, at which the prisoners whose sentences were not commuted attended, sitting round a coffin,—if they could not get off on some pretext an ordeal which they dreaded,—and when the chaplain held forth for their edification and that of the other prisoners who attended, and of the spectators who came to enjoy the cruel pleasure. .... Some of the more callous or defiant prisoners gave a farewell dinner party before they were hanged, dressed themselves with great care for the ceremony, were particular in such items as having 'a white cockade' if in London, took their last drink at St. Giles', and took care to comport themselves on the long journey from Newgate to Tyburn and at the gallows so that spectators might say they 'died game.'"

The scandal of permitting an audience from outside to attend the condemned sermon was

"in 1825 put an end to at Newgate, but an exception was made for the last time in 1840 for the benefit of some sensation-loving persons, who desired to see the wretched Courvoisier on that occasion, a crowd of whom were admitted by ticket, including a few ladies."

The proceedings at executions were comprehensively regulated by statute in 1868, since when they have ceased to be carried out in public.

The description which the author gives of the gaols under the old proprietary system is nothing short of revolting, whether they be regarded in their moral, sanitary, or reformatory aspects, or only in that of the infamies which were practised on the prisoners there. This department of the

subject may, however, be found dealt with in detail in other well-known works. He naturally approves of recent changes in their management and administration, though by no means unconditionally so (pp. 68-74). The chapter on modern prisons is an authentic account of what has been done of late years towards remedying the former state of things, and describes the introduction of the preventive alongside the mere punitive system in the treatment of crime, and some of the good effects that have resulted therefrom. On the comparative advantages of local and central government, specially and generally, he has the following observations:—

"The advantages of local government are indeed obvious, and most of the disadvantages alleged against it arise from the local area being too small, or from confusing local management with amateur and inexperienced management. On all matters it is a question for consideration whether the advantages of increased efficiency, which should come from the transfer of management to persons with wider experience—from the stronger current of life which is created by uniting small bodies with larger ones, and from the uniformity which cannot be attained by the action of numerous independent bodies—are so great as to counterbalance the educating process which the smaller local bodies or individuals gain from employing themselves in managing these affairs, and the interest or contentment which is sometimes secured by putting such matters into the hands of persons individually known in their localities. The wise solution of the problem is no doubt to combine the two where it is possible."

There is an interesting chapter on transportation, mainly taken from an article previously contributed to the *Nineteenth Century*, and in this and the succeeding one on penal servitude these two methods of disposing of the criminal population are compared. Space forbids any lengthened quotation from the abundant sources of information rendered here available; but the following statistics relating to the convict population now and fifty years ago may be given by way of summary:—

"The convict population of Great Britain, with its population of about 15,000,000, then consisted of 43,000 convicts in New South Wales and Van Diemen's Land, besides others in the penal settlements; the convicts in ten hulks in Great Britain, of which the usual number was stated in 1828 to be 3,000 or 4,000; several hundreds in the penitentiary at Millbank; about 900 (in 1838) at Gibraltar, and probably as many more at Bermuda—about 50,000 in all. This large number is represented now by less than 9,000 from our population of nearly 27,000,000, to whom should be added, say, 2,000 on ticket-of-leave. The corporal punishments inflicted among all these prisoners number on an average seventy-two per annum, which is to be compared with the 158,000 lashes assigned by the Committee of 1838 as the number inflicted in one year in New South Wales and Van Diemen's Land."

A book containing so much information in a statistical form, and arranged as this one is, is not likely to be always free from repetition, and accordingly some blemishes of this kind might be charged against it. They are all, or almost all, that are to be found.



*The Court Leet Records of the Manor of Manchester, from the Year 1552 to the Year 1686, and from the Year 1731 to the Year 1846. Vol. I. (Manchester, Blacklock & Co.)*

MANCHESTER, though a town of unknown antiquity, has only in very recent days become a great city. Modern industries, on whose rise and progress we need not dwell, have caused a town which had in the Middle Ages no claim to rank above a hundred other small communities to become one of the great centres of the world's business. In the old corporations there has in most cases been a continuous life—a life which we can trace back to a certain point, when the first charter confirms customs and privileges which had been in use time out of mind; but we can hardly in any case get back to the origin of the local government. Speculators may find traces of Roman or Scandinavian influence, but by the historian who is content to receive as truth nothing beyond what evidence can be brought forward to vouch for, the stream of municipal history cannot be traced to its source. While it is still a well-defined current whose banks show the friction of ages the student must leave it and take to poetic dreaming, or spend his time in grubbing among the *débris* which forms what Mommsen calls "the rubbish heap of tradition."

The corporate life of Manchester is not of this order. Its early history centres not around the doings of a body of townsmen under a head chosen by themselves, but around the courts of its lord. There is not so wide a difference as the uninstructed might imagine, but the distinction is most important and instructive. It is much to be regretted that the manorial records of Manchester do not extend to an earlier date. We have read manor rolls of the time of Edward I., and have heard on trustworthy authority that some exist dating from the latter years of the reign of Henry III. We do not think it admits of doubt that after the passing of the statute known as "*Quia emptores terrarum*," in the year 1290, manor rolls must have come into almost universal use. It is sad to know that in most cases the earlier documents have been lost; where they still exist there is good reason for believing that in many cases they are neglected, and suffering from damp and vermin.

In the year 1846 the Corporation of Manchester purchased of their lord, Sir Oswald Mosley, all his manorial rights, and, with a forethought which does the members of that body infinite credit, also secured the old court leet records. A committee has been entrusted with the publication of these documents, and as far as we can judge from the volume before us, the work is likely to be carried out in a most excellent manner. To the student of local history, morals, and manners the printed copy is in almost every respect as serviceable as the original.

It would seem that when the feudal system was a living thing—not, as it is now, a mere survival—not only did the customs of each manor differ from those of its neighbours, but that there was no settled method of keeping the records. Each separate manor court seems to have been worked, and its business recorded, in a way of its own.

The first Manchester "*Courte Boke*" begins in 1552. We have before us a similar record of a manor much inferior in importance to that of Manchester, but in this the Latin language is used throughout, while nearly the whole of the Manchester records are in English. We say nearly the whole, for occasionally the writer blends the two tongues in a manner which is very amusing. There is another point which is well worthy of observation. In no other manor whose records we have seen were there so many officers. With constables, tackmen, and pinders we are familiar, but "*Lokers for corne*," "*Lokers for fysshe & flesshe*," and "*Selars of leyther*" are not servants of a manor as we commonly understand the term. The lord had evidently at some time or other assumed or had thrust upon him some of the duties which would have belonged to a headman or mayor, had such an officer existed. There is certainly not sufficient evidence here on which to found any such theory, but we should not be surprised if future research were to make probable, or even demonstrate, that in early times a corporation—traditional, of course, not chartered—existed at Manchester, and that its functions were in course of time surrendered to or usurped by the lord's court. A classification of the various matters with which the court dealt from time to time would be of great interest. Its proper place would be at the end of the last volume, when the series is complete. It is evident that in the sixteenth century one of the most important duties of the court was to compel persons to be cleanly in their habits. Had all manor courts continued to exercise the same wholesome vigilance, much of our present sanitary legislation would not have been needed. If men or women made dunghoops, or put other offensive matter in or near to the streets and highways, they were promptly fined; filthy water was by no means to be permitted to find its way into streams; tanners were not to defile the waters with the turbid liquid which ran from their pits, nor were butchers to be allowed to pollute the market-place with horns, blood, and offal. It would form an interesting subject of inquiry whether these townsmen, who were evidently doing the best they could for their neighbours, knew that those matters which gave off disgusting odours were commonly injurious to health, or whether they only thought of them as we do of street music and the yells of hawkers and street preachers—as things far too unpleasant to be patiently borne with. We are inclined to believe that the authorities, though without scientific instruction, had come to rational conclusions on the matter, but there is no passage in the volume before us which speaks in a tone free from uncertainty. The language in which the jury clothed their ideas is sometimes very quaint. Thus in 1568 we find them decreeing that

"whereas there be noysum displeasures, as private dunghilles and swynecoates, placed & sett in gardins & other places to the Displeasure of neighbours and passers by, and contrary to the order before taken. The jury doothe now order that all those as haue anye suche or maye haue hereafter, shall so vse them from tyme to tyme as shall not be noysum or hurtfull to their neighbours or passers by, *sub pena x.*"

The distinction, which was evidently in

the minds of the jurors, between things which were only "*noysum*" and those which were "*hurtfull*" seems to point to the conclusion that health as well as comfort was considered. If so, the Manchester men of the sixteenth century were wiser than the medical men of Madrid who flourished two hundred years later, these persons being of opinion that the sharp and piercing air of the Spanish capital might probably be improved by the bad smells, which made the atmosphere heavy and therefore less injurious.

The courts from time to time made orders which were sufficiently despotic; some of them it is not easy to explain. Why, for instance, have we a series of orders forbidding the sale of bread made with butter in it? The editor attempts an elucidation; but it is far from satisfactory. He succeeds, however, we think, in giving a thoroughly satisfactory reason for the strange order, oftentimes repeated, that no guest at a wedding should pay for his dinner more than fourpence. No one in those days attempted to draw a fine line of distinction between civil and moral obligations. Modern notions about liberty were unknown. The wise men of the town had good reason to know that wedding feasts, whereat the guests were compelled by social custom to be present, had become a heavy tax on the community. Though a gross interference with liberty, according to present notions, there is little doubt that this legislation contributed to social well-being. The jury sometimes gave their opinion on subjects where they had probably no power of direct action. Thus in 1573 we have the remark, "*The moste parte of the Jurie doth thincke xxx Alehowses and Inns to be sufficient in Manchester.*" What was the precise limit of the court's jurisdiction over public-houses is by no means clear. In 1560 it was ordered, under the penalty of ten shillings, that persons should not brew beer to sell "*unless they be able to make two honest beddis*," and these persons were further enjoined to hang out a painted hand as a sign. Mr. Earwaker, the editor, thinks, justly we believe, that this order only applied to the smaller drinking places, and that the larger inns could use what signs their owners liked. This use of the sign of the hand is quite new to us. The Court Roll of Scotter in the county of Lincoln of about the same date has an order directing a publican to hang out "*Signum aut unum le ale wyspe*." We presume that the sign here directed to be used was not necessarily a hand, but anything in heaven, earth, or fairyland which the innkeeper chose to select.

One of the provisions made to check drunkenness has had advocates in our own days. The steward of the court ordered in 1573 that persons found drunk either in an alehouse or in the street should be fined sixpence and also pass the night "*in the Dongeon*," a small desecrated chapel on a bridge over the Irwell which connected Salford with Manchester. If the offender was unable to pay, "*the good man or good wiffe of the howse where he contynued drynking*" was to be mulcted in his stead. Alehouse-keepers seem to have given the Court Leet more trouble than any other persons, except those who persisted in de-

filing the town with noxious smells; not only would they persist in permitting their customers to get drunk, but at times—on account of some personal quarrel, we imagine—they refused their ale to those who really required it and were willing to pay for the same. This was evidently considered a great offence, for the penalty was thirteen shillings and fourpence, a large sum in those days. The pigs must have been a constant source of annoyance, for probably nearly every householder had one or more, and they were frequently not in their sties, but wandering at large in the streets. It was the duty of the swineherd to drive them to feed on the common during the day and bring them home at night. He must have been a man of superhuman patience and tact if he could accomplish his work without impeding the traffic. No pigs were to be driven to Collyhurst—the common where they grazed—"unless they be boothed yoked and ringed." We doubt if any of our readers have ever seen a pig wearing a yoke. The practice of using them is fast dying out. The pig yoke was a wooden frame which was fastened around the necks of pigs to hinder them from forcing a way through hedges. They seem to have been objects of every-day use in Porson's time, as he mentions them in a pamphlet called 'A Catechism for the Swinish Multitude.'

As there is not a page in the volume that does not contain matter of interest, we might extend our quotations to a far greater length; we have, however, we trust, said enough to indicate how very valuable a contribution the Corporation of Manchester have made to our knowledge of the town life of former days. The book is well edited, and the notes, especially those relating to the persons mentioned in the text, are most interesting. We have found but one important error. In 1585 the jury presented that "est vna equa coloris white grey somethinge fflayebitten . . . que veniebat infra hanc villam vt extra hura." This curious mixture of Latin and the vernacular Mr. Earwaker translates correctly till he comes to "vt extra hura"; this he renders "out of hours." Though printed, and, we therefore conclude, written, as two words, the scribe intended to employ the word *extra-hura*, the proper term in the sort of Latin he used to indicate a stray beast of any kind. It occurs in Spelman's 'Glossarium,' where it is explained, "*Pecus quod elapsum à custode campos pererrat, ignoto domino.*" We think that the editor, had he never come across similar entries in other manorial records, might have known what was meant by the passage going on to say that the mare had remained in the custody of the authorities for a year and a day, that proclamation had been made on three separate days, and that finally she became the property of the lord of the manor.

*Memoirs of Adam Black.* By Alexander Nicolson, LL.D. (Edinburgh, Black.)

DR. NICOLSON has performed his task with skill and discretion. The materials upon which he has had to work have been comparatively scanty, and he has not attempted to eke them out by superfluous padding. Indeed, the main complaint we have against him is that he does not give us so much as

he might have done. Surely he might have picked up from those who knew Adam Black in his old age some anecdotes to enliven his narrative. For instance, a story used to be current which gave Black's reasons for refusing the knighthood offered him by Lord John Russell in words much more pithy and characteristic than the formal letter to the Premier printed in this book. Another complaint we have against Dr. Nicolson is that, while the sketch of Adam Black as a public man is clear and good and as full as was needed, the account of him as a publisher is not half so complete. Indeed, after Dr. Nicolson reaches Black's election to the Provostship of Edinburgh there are but few references to him as a publisher. Yet great as were Adam Black's services to his native town, his business career ought by no means to be neglected, and in this notice we shall chiefly speak of him as a publisher. When we have added that no bibliography is supplied, as there ought to be in the life of a bibliophile, and no table of contents, and no index, we have found all the fault we have to find with Dr. Nicolson's excellent and unpretending volume.

Adam Black had the advantage of receiving an excellent education at the High School of his native city. Alexander Adam, the teacher of Sir Walter Scott, was then Rector. He was a sound scholar, and the most distinguished schoolmaster of his day in the North. He was, too—what was rare in those days in Scotland—a staunch republican: so pronounced, indeed, that it is a wonder the Town Council left him in peace.

"It is said that when publicly examining his class he asked a boy the Latin for a King, and was answered *Rex*. He asked again, 'Give me another word for King,' and was answered *Tyrannus*. 'Right, sir,' said the Rector, with peculiar emphasis."

On leaving school Black attended the Greek class at the University, and then was apprenticed to a bookseller. He was unlucky in his master, and when his articles expired he came up to London with 10*l.* in his pocket, and for some time sought vainly for employment:—

"I recollect one warm day walking along the City Road, oppressed with weariness and disappointment, going into a grass field and lying down. I fell fast asleep. These fields were then full of herds of cows; now they are a city of streets and squares."

In his struggles to obtain work he fell in with Sheraton, who was then in dire distress which forms a painful contrast to his present fame:—

"At last he heard of a man called Sheraton, publishing a book called the 'Cabinetmaker's Encyclopedia,' who might give him something to do. He called on him, and found the worthy encyclopedist and his surroundings to be painfully humble; but as he wanted an assistant A. B. agreed to help him in whatever way he could, either in writing articles or in a less intellectual capacity. Here is his description of the man and his place:—

"He lived in an obscure street, his house half shop, half dwelling-house, and looked himself like a worn-out Methodist minister, with threadbare black coat. I took tea with them one afternoon. There were a cup and saucer for the host, and another for his wife, and a little porringer for their daughter. The wife's cup and saucer were given to me, and she had to put up with another little porringer. My host seemed a good man, with some talent. He had been a cabinetmaker, was now author and publisher

teacher of drawing, and, I believe, occasional preacher. I was with him for about a week, engaged in most wretched work, writing a few articles, and trying to put his shop in order, working among dirt and bugs, for which I was remunerated with half a guinea. Miserable as the pay was, I was half-ashamed to take it from the poor old man.' . . . ."

Adam, cogitating upon him in his diary addressed to his parents, says of him further:—

"He is a man of talents, and, I believe, of genuine piety. He understands the cabinet business—I believe was bred to it; he has been, and perhaps at present is, a preacher; he is a scholar, writes well; draws, in my opinion, masterly; is an author, bookseller, stationer, and teacher. We may be ready to ask how comes it to pass that a man with such abilities and resources is in such a state? I believe his abilities and resources are his ruin, in this respect, for by attempting to do everything he does nothing."

Subsequently Black was engaged by Lackington, or rather Lackington's successor. His wages were at first only eighteen shillings a week, yet he managed, with true Scotch economy, to live upon them:—

"War prices prevailed at this time; the quartern loaf was 1*s.*, and rose to 1*s.* 4*d.* Butcher meat was quite out of the question; but he could live and be content without it. 'Very often,' he says, 'my dinner consisted of two slices of my loaf and a drink of water, with sometimes a dessert of apples. I read and dined at the same time, and felt quite happy in my independence, with my 18*s.* a week. I never was in better health, and went respectably dressed, and with money in my pocket.'"

His knowledge of Latin and Greek won him promotion at "The Temple of the Muses"—so Lackington styled his shop—and he took lessons in French; but in 1806 he returned to Edinburgh, and set up in business for himself in a modest way. He was a Dissenter in religion and a Whig in politics—two things much against him in the days when the Dundases ruled Scotland; but he was industrious and intelligent, and though he scorned to conceal his opinions, he was "a canny Scot":—

"The terrorism that prevailed . . . so far influenced him, that if a stranger came into the shop and found him reading Cobbett's 'Political Register,' he carefully put it out of sight."

He soon attracted the notice of kindred spirits:—

"Adam Black's shop, however, was regularly visited by a few very respectable persons, to whom he could speak freely on political subjects. Among these were John Ramsay M'Culloch, Dr. Irving of the Advocates' Library, Jeffrey, Cockburn, and some others of the small but powerful band of Parliament House Whigs would also look in upon him occasionally. The most frequent visitor of that set was James Gibson, W.S., afterwards Sir J. Gibson-Craig, who by and by came to regard Adam Black as the most forcible and trusty representative of Whig principles among the commercial class of Edinburgh. Whenever any special movement was afoot, he was usually the first man consulted outside of the Parliament House. It is said that on one occasion, some time after this period, when Gibson had been trying to stir up the citizens to some vigorous action, he declared in disgust that he had 'gone all over the Bridges and found nothing but skim-milk—all except Adam Black.'"

Black first came forward conspicuously in politics in 1817 by publicly raising the question of reforming the close corporations which then ruled the Scotch burghs. He first attained eminence as a publisher when the downfall of Constable's great house made it possible for younger men to step to the front. The greatest prize, the copyright of the "Waverley Novels," fell through Scott's in-



fluence to Cadell, while the *Edinburgh Review* migrated to London; but Black with two partners purchased the 'Encyclopædia Britannica,' and at once, with characteristic energy, he set about bringing out a new edition (the seventh). This was begun in March, 1830, and some years before it was completed in 1842 Black had become the sole proprietor. This issue cost over 100,000*l*. In 1852 he began the eighth edition, which was finished in 1861, and cost nearly 80,000*l*. It was reserved for his sons to bring out a still more elaborate and costly edition. Shortly before the eighth edition was commenced Black had purchased the Scott copyrights from Cadell's executors, and his imprint on the "Waverley Novels" and on the 'Encyclopædia' made the reputation of his firm world wide. They were his chief achievements as a publisher, but in addition he issued a number of works of value, and in the midst of political anxieties he maintained his position as one of the chief publishers in Scotland. So identified with Edinburgh and with Scott, indeed, is his name that it is curious to find that he was for a short time a London publisher. In 1810 he and a former comrade, named Underwood, purchased the business of a London bookseller named Grace; and when John Murray was leaving Fleet Street for Albemarle Street he proposed to Underwood, who had once been his shopman that he

"and Black should buy his Fleet Street business for 3,000*l*. Underwood, believing this to be an extraordinary bargain, the like of which would never happen again, wrote to Black; but, without waiting to hear from him, agreed to purchase Murray's whole stock, his copyrights of medical books, then his chief business, and his lease of the premises, at the price asked, and to give bills for the whole, payable at certain terms. Adam Black was horrified on hearing of this grand performance, knowing that between them they could not possibly raise funds sufficient to meet the bills when due. He declined to concur in the arrangement, but Underwood had committed himself and his partner, and Murray would not consent to drop the agreement, having come under engagements for the property in Albemarle Street."

The difficulty was solved by Charles Black joining his brother.

"Charles went up to London to take part in the business, and the firm of Underwood & Blacks now took the place of John Murray in Fleet Street."

The partners did not work harmoniously together, and eventually

"Underwood found means to buy both brothers out; and 'I had greatly more pleasure,' says Mr. Black, 'in getting out than I had in getting in.'"

We have no space left to speak of Black's political services. He made an excellent Lord Provost, and entering Parliament at the age of seventy-two, the indomitable old man represented his native city for ten years, with credit to himself and advantage to his constituents. He passed away at the age of ninety, respected and admired by all who knew him, and the citizens of Edinburgh paid a just debt of gratitude when they erected a statue of him in Princes Street, placing the figure of the Whig bookseller between the Scott monument and the statue of that redoubtable Tory, Christopher North.

## NOVELS OF THE WEEK.

*The Luck of the Darrells.* By James Payn. 3 vols. (Longmans & Co.)

*Thereby.* By Fayr Madoc. 2 vols. (Blackwood & Sons.)

*A Faïre Damzell.* By Esmé Stuart. 3 vols. (Hurst & Blackett.)

'THE LUCK OF THE DARRELLS' is not remarkably better or worse than any of Mr. Payn's recent novels. It is very lively, and it is a capital story of the good old-fashioned sort, in which the heroine, after many trials and changes of fortune, comes out at last rich and happy. Mr. Payn's novels have this point of difference from others, that his narrative is better than his conversation. In most cases the practised reader hesitates at the sight of tracts of print without a paragraph; but in Mr. Payn's books these are the places where the best amusement is to be found. In his conversation his vivacity seems at times to flag, and his own delightful conversational manner stiffens into formality. As for the matter of his story in 'The Luck of the Darrells,' he sticks at nothing in the way of accident or catastrophe to get himself or his characters out of a difficulty; but he is too good a craftsman to make these contrivances extravagant. He catches one's interest well in the first chapter and cleverly holds it in suspense till the middle of the book, where the leading thread is taken up again. To a writer who knows so much of the world in small matters as well as great it may be worth while to point out that one cannot travel in a second-class carriage on the Midland line.

A happy audacity of method, a crisp style, and a dialogue that is always lively and occasionally witty, unite to render 'Thereby' a far better novel than the author's choice of pseudonym and title had prepared us for. "Fayr Madoc" introduces us to a circle where *savants* and philanthropists, politicians, and men and women of fashion meet on common ground, and the discussion of social and religious problems which arise out of these meetings is conducted with considerable spirit and versatility. There is also no lack of sensational incident, and the love-making is carried on in a fashion that is at once original and entertaining. The plot is decidedly fantastic, and some of the details are clumsily contrived. But such defects are readily condoned when the general result is so exhilarating. The characters are all well drawn, though the author shows to most advantage in the delineation of women. Mrs. Daffer, with her genius for self-contradiction, representing "an age when women claimed no rights, but simply had them"; Fay Rawley, with her quaint and daring humour; the incoherent Mrs. Vaynshaw and her brother Sir Jessamy, are all rather diverting personages. Sir Jessamy thus describes the only altruistic effort of his life: "For a whole half year I bothered myself about how the masses could be taught dancing. I thought it would improve their figures and soften their manners. But I found the wear and tear of it was too great, and I gave it up. It overwhelmed me, and I had no time for myself: and it is so delightful to have time for oneself." The whimsical vein, perhaps, suits "Fayr Madoc" best, but there is a good deal of serious thought incisively expressed

in the pages of 'Thereby.' The author has a decided turn for epigram, and the conversation is enlivened by many felicitous sayings which have the additional merit of spontaneity. In fine, there is food for reflection as well as for mirth in 'Thereby,' and we shall welcome with pleasure any future work from the pen of a bright and amusing writer.

Undoubtedly the chief merit of 'A Faïre Damzell' consists in the attractive pictures given by the author of peasant life in Brittany. Her English characters do not show nearly to such advantage. We should say that Miss Stuart's sympathy for the French is unusually strong. Apart from the heroine there is not a single attractive English character, and she is lamentably wanting in backbone. The insular angularities of our countrymen as brought out by contact with foreigners are cleverly sketched. But, on the other hand, the French count is too perfect a character, and his relations with the peasantry savour somewhat of the ideal. It is the aim of this pleasant novel to show how "great calamities may be brought about by gentle influences"; the interest is steadily maintained, and the progress of the plot gives rise to some strong situations in the third volume. Perhaps we can best convey our opinion of 'A Faïre Damzell' by saying that it is a book the guilelessness of which induces a friendly feeling towards the writer. It can be recommended to all who care for a restful, wholesome story.

## RECENT VERSE.

*Airs from Arcady and Elsewhere.* By H. C. Bunner. (Hutt.)

*Poems.* By Miss Betham-Edwards. (Kegan Paul, Trench & Co.)

*Ballads and other Poems.* By George Roberts Hedley. (Scott.)

MR. BUNNER walks lovingly in the footsteps of Mr. Austin Dobson. Many of the poems in his volume have both point and grace, but as a rule they are far from being so pointed or so graceful as the best which could be cited from the popular author of 'Proverbs in Porcelain.' On the other hand, Mr. Bunner has a really serious vein which the other poet lacks. This is well illustrated in a poem called 'Betrothed,' in which a man, separated for the time from the woman whom he loves and lost in the whirl of a dissipated life, describes that life. He prays that she may never see him even in a dream as he is seen by the people who surround him. The idea, spite of some inequalities, is worked out with boldness and originality, and is the most powerful poem in the book. The subtlest in conception and sweetest in execution, however, is that entitled 'Arcadia.' We give it in full, as a mere extract would spoil it. Its charm is the more potent because so illusive as to defy analysis:—

Oh, what's the way to Arcady,  
To Arcady, to Arcady;  
Oh, what's the way to Arcady,  
Where all the leaves are merry?

Oh, what's the way to Arcady?  
The spring is rustling in the tree—  
The tree the wind is blowing through—  
It sets the blossoms flickering white.  
I knew not skies could burn so blue  
Nor any breezes blow so light.  
They blow an old-time way for me,  
Across the world to Arcady.

Oh, what's the way to Arcady?  
Sir Post, with the rusty coat,  
Quit mocking of the song-bird's note.  
How have you heart for any tune,  
You with the way-worn russet shoon?  
Your scrip, a-swinging by your side,  
Gapes with a gaunt mouth hungry-wide.  
'Til brim it well with pieces red,  
If you will tell the way to tread.

Oh, I am bound for Arcady,  
And if you but keep pace with me  
You tread the way to Arcady.  
And where away lies Arcady,  
And how long yet may the journey be?  
Ah, that (quoth he) I do not know—  
Across the clover and the snow—  
Across the frost, across the flowers—  
Through summer seconds and winter hours.  
I've trod the way my whole life long,  
And know not now where it may be;  
My guide is but the stir to song,  
That tells me I can not go wrong,  
Or clear or dark the pathway be  
Upon the road to Arcady.  
But how shall I do who can not sing?  
I was wont to sing, once on a time—  
There is never an echo now to ring  
Remembrance back to the trick of rhyme.  
'Tis strange you cannot sing (quoth he),  
The folk all sing in Arcady.  
But how may he find Arcady  
Who hath nor youth nor melody?  
What, know you not, old man (quoth he)—  
Your hair is white, your face is wise—  
That Love must kiss that Mortal's eyes  
Who hopes to see fair Arcady?  
No gold can buy you entrance there;  
But beggared Love may go all bare—  
No wisdom won with weariness;  
But Love goes in with Folly's dress—  
No fame that wit could ever win;  
But only Love may lead Love in  
To Arcady, to Arcady.  
Ah, woe is me, through all my days  
Wisdom and wealth I both have got,  
And fame and name, and great men's praise;  
But Love, ah, Love! I have it not.  
There was a time, when life was new—  
But far away, and half forgot—  
I only knew her eyes were blue;  
But Love—I fear I knew it not.  
We did not wed, for lack of gold,  
And she is dead, and I am old.  
All things have come since then to me,  
Save Love, ah, Love! and Arcady.  
Ah, then I fear we part (quoth he),  
My way's for Love and Arcady.  
But you, you fare alone, like me;  
The gray is likewise in your hair.  
What love have you to lead you there,  
To Arcady, to Arcady?  
Ah, no, not lonely do I fare;  
My true companion's Memory.  
With Love he fills the Spring-time air;  
With Love he clothes the Winter tree.  
Oh, past this poor horizon's bound  
My song goes straight to one who stands—  
Her face all gladdening at the sound—  
To lead me to the Spring-green lands,  
To wander with enlacing hands.  
The songs within my breast that stir  
Are all of her, are all of her.  
My maid is dead long years (quoth he),  
She waits for me in Arcady.  
Oh, yon's the way to Arcady,  
To Arcady, to Arcady;  
Oh, yon's the way to Arcady,  
Where all the leaves are merry.

Variations on 'Home, sweet Home' are a series of parodies on Mr. Swinburne, Bret Harte, Mr. Austin Dobson, Mr. Walt Whitman, and others. These are not better than such compositions are generally, with the exception of the parody on Mr. Walt Whitman, which is admirable. Some of the poems included are not worth publication. In a future work Mr. Bunner will do well to winnow more carefully his chaff from his grain.

It is impossible to congratulate the well-known novelist on her achievements in verse. In the first section of the book Miss Betham-Edwards attempts to render certain phases of love through a series of featureless sonnets, and through lyrics uninspired by any real note of lyric enthusiasm. The sonnets, it may be added, are merely fourteen-line compositions. To this series succeed many nature-poems which are not without an occasional grace of description. Here is a favourable example. It has an odd far-off suggestion of Wordsworth's 'Daffodils':—

#### THE SORREL BLOSSOMS.

In hope I climbed the grassy stair,  
Green hill in sunshine glancing;  
A thousand grasses blossomed fair,  
The breezes set them dancing;  
Each seemed a happy soul to be,  
Rejoicing with the summer;  
I smiled to think they danced for me,  
And every glad new-come.  
But ah! a rapture greater still,  
Behold, my heart awaited,—  
It was the self-same grassy hill,  
But wondrously translated!  
It seemed that gems had dropped in showers,  
The hill with glory lining;  
'Twas but a crowd of sorrel flowers,  
Through which the sun was shining.

Each little flower with ruby wings,  
Moved to a rhythmic measure;  
Spell-bound, I watched the lovely things,  
As one who finds great treasure.  
I danced, I sang, I could not choose  
But of their brightness borrow;  
I felt as if I ne'er could lose  
That joy in any sorrow.  
Downcast I took the self-same way,  
The summer hardly older,  
But oh, how different seemed the day,  
To me, a sad beholder!  
No light lies on the hill-top now,  
No music stirs the grasses;  
The very insects seem to know  
That some great sorrow passes.  
I reached at last the flowery place,  
Where late I sat in rapture;  
In vain I gazed with wistful face,  
No glow could I recapture.  
The sorrel flowers were blooming there,  
Not one, perhaps, had vanished;  
But oh! the cloud of my despair  
Their grace and joy had banished.

Then there are other poems which doubtless mean to be dramatic, but fail in the result. Also we have religious pieces, in which such hackneyed images as that of "Death being a bridge from earth to heaven" are resuscitated from those graves to which we had thought them long since consigned. There is something almost pathetic in the conventionality of thought and expression which is on the whole, unfortunately, the most noticeable characteristic of the volume.

Most gentlemen who take to the writing of verse with no special qualification for so doing learn to scan and obtain some information as to the laws of rhyme. They then proceed to imitate, perhaps clumsily enough, the manner of some distinguished contemporary; but not so Mr. Hedley. He laughs at rhythm, his ideas of rhyme are original, his language often savours of a very remote past. He delights in the use of that venerable word "mirk," while it makes him happy to talk of "the muse." He writes poems to order, and is capable of bewailing in lines like these the shocking disaster by which so many children perished miserably at Sunderland:—

Oh, grief, oh, grief, unmixed beyond controlling!  
My pets so dear, so dear, alas! in vain,  
My darling loves, for you my heart is welling;  
I ne'er shall see your gambolling forms again.  
Oh, desperate fate, world fraught with woe, destroying  
All hope, all bliss, all faith for me below!  
For them I lived, my thews, my brain employing  
To feed their pleasures and their griefs to know.  
For them I've toiled on land from morn till even,  
And oftentimes ploughed the seething ocean's brine;  
For them I invoked the chastening care of Heaven,  
Their tears more sweet than sacramental wine.  
Alas! alas! the day is dark with sorrow;  
No gleam of light to cheer my lonely way.  
The night is mirk, and mirk will be the morrow,  
That wakes me childless to another day.  
And there, beside me, stands a mother mourning,  
Whose four bright cherubs blessed her raptured sight  
At noon; at night their lifeless bodies turning  
Her blood to gall, all life's bloom into blight.

Rubbish as this is, it is more or less intelligible; but there are many of the pieces in which no sense of any kind is to be discerned. Indeed, the book is one which cannot be read without amusement.

#### OUR LIBRARY TABLE.

ALL the contents of *Addresses on Educational and Economical Subjects*, by the Right Hon. G. J. Goschen, M.P. (Edinburgh, Elliot), were, we believe, issued in substance, if not at full length, immediately after their delivery in the course of the past eight years, and they are probably published now in a substantial pamphlet in order to promote the author's candidature for the representation of one of the divisions of Edinburgh in the new Parliament. They are interesting reading, however, for the general public. The first three discourses touch somewhat superficially on educational matters; but in the other four Mr. Goschen speaks as an authority in economics. The lecture on 'Laissez-Faire and Government Interference,' for instance, is a bold statement of his objections to the "State Socialism" into which he finds "with grave misgivings" that "we are drifting at no

slow pace." As a set-off to the pessimistic tone of this lecture there is a good deal of optimism in another, which like it is of very present interest, on 'The Condition and Prospects of Trade.'

No time has been lost in introducing to English readers the very scholarly and brilliant study in seventeenth century history by M. Antonin Lefevre Pontalis, which was noticed in these columns about a year ago. We cannot say much, however, in praise of the translation, by S. E. and A. Stephenson, of *John de Witt* (Longmans & Co.), which has just appeared in two imposing volumes. The translators appear to have done their best, and have turned out a literally accurate version of M. Pontalis's narrative; but all the sparkle has disappeared in the process, and it is converted into a somewhat tedious, though none the less instructive work. French is now such a familiar language to English people of ordinary education that there is small excuse for translations from it, unless they are artistic as well as verbally correct. As M. Pontalis quoted from several old English documents, however, the translators have done good service by verifying his quotations and giving them in the original English. As all students can go to M. Pontalis himself, they were quite justified in omitting the elaborate foot-notes and references to authorities with which he very properly loaded his pages; but some of the space thus saved might and should have been given up to an index. The value of indexes is better understood in England than in France, and a book of such solid and lasting importance as this by M. Pontalis certainly ought not to appear without one.

*The Story of Russia*, by M. E. Benson (Rivingtons), contains an attractive epitome of Russian history, told in simple language for the use of children. The author appears to be well acquainted with the country about which she writes, or she has relied upon trustworthy authorities, for there is singularly little in her work that challenges criticism. She need not have been so guarded in her utterances respecting the death of the Emperor Paul, and she might have said a few words about what has occurred in Russia subsequent to the emancipation of the serfs, the most recent episode in Russian history of which her story takes cognizance. But she has probably wished to avoid such subjects as would, if treated in detail, have rendered less cordial the reception which her book, as it now stands, is likely to meet with in Russian schoolrooms. One of her remarks about Russian officials will be appreciated in Russia even more than in England, for among us a due appreciation of official capacity is generally confined within the limited circle of public servants. But in Russia it is difficult for any one to avoid such experiences as will convince him that the author of the 'Story of Russia' has not gone too far in stating that "each State official worked a good deal alone; often each had an assistant whom he chose—a kind of clerk. When the official gave up his post, this assistant often took his place. Now the officials generally choose assistants who were less clever than they were. Then when these assistants became officials they chose assistants less clever still, and so on, till all the officials were very stupid men."

*Wild Life in Canara and Ganjam*. By Gordon S. Forbes. (Sonnenschein & Co.)—The author of this pleasant little book was collector-magistrate of North Canara from 1844 to 1848, and discharged similar duties in Ganjam from 1856 to 1867. During the earlier of these periods he was the only Englishman in the "wild and beautiful forest region" which extends southward for about fifty miles from the borders of Goa and Belgaum to South Canara. It is a land of hill and valley, rich in teak woods and areca palms, and full of wild animals, large and small, from tigers, bison, and bears to wild dogs, porcupines, foxes, deer, and many kinds of winged



game. Save for a village clearing here and there, Mr. Forbes could "ride in one direction for forty miles in shade." In such a country, among people inured to a wild life, a sportsman with a well-informed mind, a taste for natural history, and an eye for the beautiful would make good use of his time in many ways. In this section of his book the author has broken what to most of his readers will be new ground. We think that very few of those who dip into his pages will refrain from reading on, or refuse him credit for success in the attempt to "satisfy curiosity by telling of things and people not generally known, and scenes remote from the highways of the world." Mr. Forbes tells us clearly, quietly, and in few words whatever he has to say, and all that he tells us is well worth the reading. In the section on Ganjam there is an interesting account of some temples on the top of Mahendra-Giri, and of a seemingly successful cure for hydrophobia by means of datura leaves. The illustrations, if rude in colouring, give some idea of the beauty of the scenes depicted. A small map for the reader's benefit would not have been amiss.

THE worst of Mr. S. T. Taylor's book, *Reminiscences of Berlin during the Franco-German War* (Griffith, Farran & Co.), is its title, for the author has really very little to say about Berlin during the war. For the rest the book is a description of Berlin and its inhabitants, not containing anything particularly novel. Several pages are devoted to the burning down of an hotel.

The *Bairns' Annual* is the name of a new year-book for children which Miss Corkran has edited and Messrs. Field & Tuer have published. It contains various contributions, good and bad; it is prettily printed and very cheap. The frontispiece is rather silly.

WE have on our table *The Adelphi and its Site*, by H. B. Wheatley (Stock),—*A Guide to Tong Church, Shropshire*, by G. Griffiths (Oswey, Woodall),—*Rome: its Princes, Priests, and People*, 2 vols., by F. MacLaughlin (Stock),—*Easy Latin and Greek Passages*, edited by J. A. Turner (Rivingtons),—*How Should I Pronounce?* by W. H. Phye (Putnam's),—*The New Code Singing Book*, by J. C. Wade (Heywood),—*Examples on Heat and Electricity*, by H. Turner (Macmillan),—*Practical Organic Analysis*, by G. Ellis (Longmans),—*Cactaceous Plants*, by L. Castle (171, Fleet Street),—*British Railways and Canals*, by Hercules (Field & Tuer),—*Review of Agricultural Experiments, containing Criticisms and Suggestions*, by the Rt. Hon. Sir Thomas Dyke Acland, Bart., M.P. (Clowes),—*Maryland's Influence upon Land Cessions to the United States*, by H. Adams (Baltimore, U.S., Murray),—*Farm and Factory*, by J. R. Dodge (Stevens & Son),—*Go West*, by P. Taylor (Wyman),—*The Community of Property*, by J. H. Stirling (Simpkin),—*The Conflict of Oligarchy and Democracy*, by J. A. Picton (Alexander & Shephard),—*A Short History of the Naval and Military Operations in Egypt*, by Lieut.-Col. Sir J. M. Burgoyne, Bart. (Low),—*The Storehouses of the King*, by J. van Gelder (Allen & Co.),—*A Cradle of Empire (The Salvation Army)*,—*Champions of the Right*, by E. Gilliat (S.P.C.K.),—*A Journal of a Woman*, by O. Feuillet (Ward & Lock),—*Hauled Back*, by his wife (Bangor, Douglas),—*Romer, King of Norway*, by A. Welcker (Sacramento, Lewis & Johnston),—*A Child-Fantasy, and other Poems*, by N. R. Tyerman (Stock),—*The Pattern Life*, by W. C. Dix (Griffith & Farran),—*Consecrated Culture*, by B. Gregory (Woolmer),—*God in Nature*, by the Rev. R. Appleton (C.E.S.S.I.),—*Sermons on the Litany*, by the late Dr. Pusey (Smith),—*Parochial Sermons*, by the Rev. G. Phillimore (Smith),—*Poésies de la Poésie Française Contemporaine* (Sneek, Pyttersen),—*Eugène Delacroix par lui-même*, by M. Dargenty (Paris, Rouam),—*and De Paris à San Francisco*, by A. L. de Sainte-Croix (Paris, Lévy). Among New Editions we have *A Treatise on Gout, Rheumatism, and the*

*Allied Affections*, by P. Hood, M.D. (Churchill),—*The Red Cardinal*, by Frances Elliot (Simpkin),—*The Saline Waters of Leamington Chemically, Therapeutically, and Clinically Considered*, by F. W. Smith, M.D. (Lewis),—*and Leigh and Le Marchant's Law of Elections and Election Petitions*, by Y. Anderson and C. E. Ellis (Clowes).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

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## INVOCATIONS.

## A NOCTURNE.

O SONG in the nightingale's throat, O music  
Dropt, as it fell, by a falling star!  
All of the silence is filled with thy pain,  
Listening till it shall echo again;  
O song in the nightingale's throat, O music,  
Thou art the soul of the silence afar!  
O space of the moon in the starless heaven,  
Raining a whiteness on moorland and sea,  
Falling as lightly and purely as dew,  
All of the shadow thou filterest through;  
O space of the moon in the starless heaven,  
Surely the night is the shadow of thee!  
O silence of Death, O world of darkness,  
When over me the last shadow shall fall,  
Holdest thou safe in the night all around  
Any moon to arise, any music to sound?  
O silence of Death, O world of darkness,  
Shall we perceive thee, or know thee at all?  
A. MARY F. ROBINSON.

## THE NEW EDUCATIONAL ENDOWMENTS ACT FOR IRELAND.

## I.

At the very last moment of the late session, in the presence of three or four members assembled for the purpose, a Bill was passed of greater magnitude and importance for Ireland than anything since the Church and Land Acts. It may, indeed, prove of more lasting importance than either of them. But, with the usual unconcern of the English about any Irish affairs which do not hurt them personally, nobody seems to have paid any attention to this Bill.

As far as composition goes, the Act is clumsy, and as such may cause some surprise until its history is known. It was a Bill of the late Government, taken up and modified in such a way that the modifications override almost all the original provisions, which, nevertheless, remain in the text. But without humouring opponents and accommodating difficulties nothing could be done. It is even said that the present Government were obliged to accept as one of the commissioners a nominee of their opponents as the price of immediate peace—whether of ultimate peace may well be doubted.

In the original form three paid commissioners, who were to abandon all other work and pay, were entrusted with the large powers of the Bill, and the then Government resisted the most earnest representations that men of higher status, who were above small salaries, should be added to the commission. Now all the real powers are put in the hands of two unpaid judicial commissioners, Lord Justice FitzGibbon and ex-Chancellor Naish, and upon them devolves the sanctioning of every scheme, and probably the framing of those which will be adopted. They have great powers given them for abolishing schools, transferring or abolishing endowments, altering the whole management of trusts—in fact, for remodelling all the higher school education of the country. And whatever they and the Lord Lieutenant in council sanction will become law, unless petitioned against by the people concerned, and even then will become law, unless either House of Parliament within two months passes a resolution against the proposed reform.

It is evident from these provisions that the present Government intend a large scheme of general reconstruction, embracing all the school endowments of the country, while the original draft intended a separate scheme to be drawn up for each school, either by the commissioners

or the governing body of the school. Hence accurate provisions are still left in the Bill for counter schemes to be provided by these governing bodies, and appeals against the commissioners' work. These two conflicting courses are likely to cause a great deal of idle trouble. How is it practical to expect each school to draw up a scheme for rearranging and re-endowing other schools in Ireland? For each will consider its own interests only, and these interests are quite certain to clash with others. It is plain that instead of putting upon them the problem of reconstruction, the Bill should only have given them the right of criticism and of petition to the Lord Lieutenant. We may fairly expect that petitions will be lodged by every endowed school against any scheme which embraces a thoroughgoing and honest reform, and of course each petition will be backed by the "single member" for the district, who will strain every nerve to make that particular school an exception. So there is great danger that local interests, which have been hitherto so ruinous to education in Ireland, will be able to overturn this tardy and long-wished-for measure of reform.

For what is the state of the higher schools in Ireland, as shown by two careful and thorough inquiries (Royal Commissions of 1858 and 1881)? It was shown that some of the endowments had totally disappeared—as, for example, some old grants of land which can now no longer be discovered. It was found that many of the smaller endowments had become useless, from the conditions imposed by the founders, or owing to the changes of population and its requirements. It was found that some of them had been administered with shameful neglect. At the present moment a considerable proportion of them serves to pay salaries to schoolmasters past their work from age, but unable to retire because there are no pensions, and so remaining idle schoolmasters in empty buildings. The salaries for assistant masters are almost all so scanty that these posts are often taken by the needy, or by those who intend presently to go to some other profession. Hence the teaching cannot, as a rule, be of that serious and thorough character which is necessary to raise the condition of the Irish upper and middle classes, and bring them up to the level of modern requirements.

As regards the amount of the endowments, in the first place it is very small—perhaps not much over 25,000*l.* a year in all; and this is either subdivided into a great number of small local annuities, such as 60*l.* or 100*l.*, or massed into certain districts of Ulster, where four royal schools are to be found within a square of fifty miles, or the endowments are so tied up by the wills of the founders that they can only be applied to Church of Ireland boys. There is not, indeed, more than 8,000*l.* a year at most of such State endowment as could fairly be claimed as the property of the whole population.

In the face of this state of things we have long had many loud and serious complaints. We have the Roman Catholics and Protestant Dissenters complaining that they are unfairly weighted in the race, and obliged to depend wholly upon private enterprise as compared with the Church people. We have also the higher gentry, who belong to the Protestant Church, complaining that the tone and efficiency of the endowed schools are impaired, and that they must send their children to English schools to obtain a sound and gentlemanly education. On the other hand, the Irish schoolmasters complain that they are not supported by the gentry, and that they are unable, for that reason, to compete with the richly appointed and well-supported English public schools. So schoolmastering in Ireland is a poor profession, and would cease to attract first-rate men but for the poverty of the country.

These things go by fashion, and when steamboats and railways have made communication easy with England, every parent who can afford

it is disposed to give his son the best training he can, as well as to copy his richer neighbours, who look down upon Irish education. The number of boys sent to school in England is not, indeed, as yet very large, but it increases yearly, and no doubt the best of them are lost to the struggling Irish schools.

Then come the complaints of the colleges, both Trinity College and the Queen's Colleges, that the boys sent up from Irish schools are not properly grounded in the elements, and that college tutors and professors are obliged to spend their valuable time in teaching what should have been learnt at school. In reply the schoolmasters urge that while the average duration of an English school training is six or seven years, in Ireland it is two or three; big boys are sent to them quite ignorant, and are supposed to be prepared for college or for business with magic speed. Even as regards the graver moral aspects of life, wherein the Irish claim a pre-eminence, it is now said by those who have been obliged to inquire into the matter that the tone of Irish schools is not better than that of the English, nay, in some respects worse.

The catalogue of complaints and of difficulties is not exhausted by this ample list, but is quite sufficient to show what a Herculean task is set before the commissioners. Petty modifications and reforms of detail are worse than useless. A large scheme of reconstruction is needed, and for the passing of such a scheme all those who lay claim to any national feeling must be ready to moderate their demands, conciliate their opponents, and work together for the welfare of the country. I must postpone to another article my views as to how far the main difficulties seem to be capable of a fair solution. X. Y. Z.

#### SALE.

At the sale by Messrs. Spelman of the contents of the Hall, Horsey-next-the-Sea, the late residence of Mr. Robert Rising, the first series of Biographical Sketches, in manuscript, by Robert Rising, fetched 24*l.* 3*s.*; second series, 31*l.* 10*s.*; Various Ideas, in manuscript, by Robert Rising, 31*l.* 10*s.*; Dibdin's Biographical Decameron, 16*l.* 5*s.* 6*d.*; Gentleman's Magazine, 1731 to 1860, 25*l.* 4*s.*; The Stranger's Guide to Martham, in manuscript, by Robert Rising, 26*l.* 5*s.*; Punch, from the commencement to March, 1885, 21*l.*; Dugdale's Monasticon Anglicanum, 28*l.* 7*s.*; forty-three original drawings in sepia, by J. P. Neale, of noblemen's and gentlemen's seats in Ireland, 11*l.* 0*s.* 6*d.*; fifty-eight ditto in water colour, for Norfolk, Suffolk, and Essex, 32*l.* 11*s.*; and Lodge's Portraits, 16*l.* 16*s.* The collection of autographs and franks realized 120 guineas.

#### 'BEAUTY AND THE BEAST'

Redgate, Exmouth.

THE rest of the story of 'Beauty and the Beast,' as given in Charles Lamb's version of it, is soon told. The Beast, in spite of his anger, real or apparent, releases the merchant on parole, upon his promise to produce within three months the daughter he so rapturously describes. In spite of the jeers and sneers of her sisters, and undissuaded by the rash but more generous offers of her brothers, Beauty resolves to sacrifice herself to her father's honour, and to risk her life and safety for his. The brief period of respite over, he conducts her to the palace, where a second time, as before, an elegant and hospitable banquet awaits them. The merchant, in spite of his daughter's reassurance, shrinks from partaking of the rich feast. Before his hesitation is conquered, the Beast himself, heralded by "a hideous noise," suddenly appears on the scene, much to Beauty's terror. Beast inquires if she came willingly and by her own consent, to which she answers tremulously in the affirmative. Beast seems appeased by her reply; and desiring the merchant to depart at dawn, and leave his daughter behind, he retires. At daybreak

Beauty wakes her father and bids him farewell as he departs on his homeward journey. Being left to herself,

She now survey'd th' enchanting scene,  
Sweet gardens of eternal green;  
Mirrors and chandeliers of glass.

Entering an apartment devoted to her use, she discovers a gracious inscription:—

Welcome, Beauty, banish fear!  
You are Queen and Mistress here;  
Speak your wishes, speak your will,  
Swift obedience meets them still.

Hardly has she expressed the wish to see her beloved father once again when, in a magic glass, the entire family appears before her:—

With pity she perceived  
How much for her the merchant grieved;  
How much her sisters felt delight  
To know her banish'd from their sight;  
Although with voice and looks of guile,  
Their bosoms full of joy the while,  
They labour'd hard to force a tear  
And imitate a grief sincere.

Such is the sight revealed by the magic mirror. When her evening repast is spread, Beast appears and craves Beauty's leave to stay while she sups, expressing his willingness, however, to retire should his presence be offensive or intrusive. The passage in which Beauty playfully and graciously parries his self-disparagement is very pretty:—

"Am I not hideous to your eyes?"  
"Your temper's sweet," she mild replies.  
"Yes, but I'm ugly, have no senses."  
"That's better far than vain pretence."

Truly, a maiden at no loss for the "soft answer" that "turneth away wrath."

So, after the lapse of three months, by force of habit and Beast's gentleness, the maiden's fears are subdued, and a sentiment almost akin to regard and kindness springs up.

She found that monster timid, mild,  
Led like the lion by the child.  
Custom and kindness banish'd fear;  
Beauty oft wish'd that Beast were near.

He only ventures into her presence, however, as before, at the evening meal.

Nine was the chosen hour that Beast  
Constant attended Beauty's feast,  
Yet ne'er presumed to touch the food,

Nor aim'd at wit or ribald joke,  
But oftener bent the raptur'd ear  
Or ravish'd eye to see or hear;  
And if the appointed hour pass'd by,  
'Twas mark'd by Beauty with a sigh.

Beauty now obtains leave of absence for a week to pay a visit to her father, an occasion which her sisters seize to hatch a plot for detaining her beyond the permitted time:—

"It," said the eldest, "you agree,  
We'll make that wench more cursed than we!  
I have a plot, my sister dear;  
More than her week let's keep her here.  
No more with Monster shall she sup,  
Who, in his rage, shall eat her up."

(I may remark, parenthetically, that this and some other passages seem to suggest the possible collaboration of Mary Lamb. The style is very unequal: at its best not unworthy of Elia; at its worst, in its crudeness and baldness, it is very difficult, after all deductions made for its being "only his fun," to discern or recognize the hand of Charles Lamb; while, on the other hand, such passages bear a very close resemblance to the less happy efforts in 'Poetry for Children,' which are undoubtedly the work of his sister.)

The base machinations of the wicked sisters fail of their purpose. Beauty, though tempted at first to stay beyond the stipulated period, is stricken with such agony at the thought of the sufferings which her prolonged absence may cause to poor Beast, that she lays the magic ring that carried her home upon her table, and next morning finds herself back in the enchanted palace, which she only reaches just in time to save the life of poor Beast. Opening his long-closed eyes in glad amazement and pleasure at the return of his fair visitant, he gasps out:—

"In my last moments you are sent;  
You pity, and I die content."

But Beauty will not have it so, will not hear of it:—



"Thou shalt not die," rejoined the maid;  
"O rather live to hate, upbraid—  
But no! my grievous fault forgive;  
I feel I can't without thee live."

And now comes the *éclaircissement* that all devout readers of fairy tales might have expected:—

Beauty had scarce pronounced the word  
When magic sounds of sweet accord,  
The music of celestial spheres,  
As if from seraph harps, she hears!  
Amazed she stood—new wonders grew;  
For Beauty now vanished from her view:  
And lo! a Prince, with every grace  
Of figure, fashion, feature, face,  
In whom all charms of Nature meet,  
Was kneeling at fair Beauty's feet:  
"But where is Beauty?" still Beauty cried:  
"Behold him here," the Prince replied.  
"Orasmyn, lady, is my name,  
In Persia not unknown to fame,  
Till this re-humanising hour  
The victim of a fairy's power,  
Till a deliverer could be found  
Who, while the accursed spell still bound,  
Could first endure, tho' with alarm,  
And break at last by love the charm."

The young couple are, of course, married and live happily ever afterwards. The spiteful sisters share the fate of Lot's wife, changed to statues not to be called back to life until they repent and change. Orasmyn and his happy bride are feted by a throng of loyal and loving subjects.

So much for the story and the treatment of it; the extracts given will suffice to show how far internal supports external evidence in leading us to attribute the little piece to the authorship of Charles and partly, perhaps, also of Mary Lamb. The resemblance, frequent and striking, to many of the best as well as to many of the worst passages in 'Poetry for Children' should also be noted by those sufficiently interested in the subject to follow out the hint in detail. External evidence all tends in the same direction. I should mention in regard to my treasure trove that I found 'Beauty and the Beast' together with a copy of the already authenticated 'Prince Dorus' (hitherto also supposed to be unique), in precisely similar binding and uniform in every respect, except that the latter possesses the full title-page, which the former lacks.

The fact that no mention, direct or indirect, of the little piece should occur in Charles Lamb's published correspondence is not surprising, and is easily intelligible when we consider the numerous *lacune* that occur in the letters of that particular period (1810-11) hitherto brought to light. The published letters of Charles Lamb are a mere selection of the letters he actually wrote—nay, even of the letters still probably preserved, with perhaps too jealous and exclusive a guardianship, in odd nooks and corners. And it must be remembered that neither is there any mention by Lamb himself of his tale of 'Prince Dorus,' the authenticity of which is irrefragably established not only by internal evidence, but by an entry, accompanied by a corroborative foot-note, in his friend Crabb Robinson's Diary. Altogether the weight of evidence—external and internal—in favour of Lamb's authorship, possibly in collaboration with his sister, of 'Beauty and the Beast' seems to be overwhelming, in the absence of any other likely or possible claimant.

JOHN PEARSON.

#### THE NEW PUBLISHING SEASON.

MESSRS. JOHN F. SHAW & Co.'s announcements for the coming season include 'A Child of the Morning,' by the author of 'English Hearts' and 'Life of Hedley Vicars,' &c.,—'Songs of the Pilgrim Land,' by Mrs. Pennefather, 'Every-day Life,' by the Rev. C. H. Waller, 'Faith and Unfaith,' by Dr. Sinclair Paterson, 'The Revealer Revealed,' by the Rev. W. H. M. H. Aitken, 'Five Little Partridges,' by Brenda, 'A Tangled Web,' by Emily S. Holt, 'Oldham; or, Sow beside all Waters,' by L. E. Guernsey, 'Her Husband's Home,' by E. Everett Green, 'On the Cliff,' by Catharine Shaw, 'The River Waif; or, the Luck of Godfrey's Wharf,' by Constance Cross, 'Afloat,' by Mrs. Stanley Leathes, 'Sent to Coventry,' by M. L. Ridley, 'Five Minutes Too Late,' by Emily Brodie,—

'Worth the Winning,' by E. Hornbrook, 'Margaret Casson's Resolve,' by E. C. Kenyon, 'David Elliott,' by C. E. Irvine, 'Us Three,' by A. B. C.,—a new packet of the series "Something for Sunday," entitled 'Messages from Heaven,' and a new painting book bearing the title of 'Mother and Mine,'—'The Secret of the Forest,' 'That Boy Tom,' 'East and West,' 'Oughts and Crosses,' and 'Lost Maggie,' by M. E. Winchester,—together with three new stories in their popular "Home Series."

Messrs. Burns & Oates's announcements are: the second volume of the 'Literary and Biographical History, or Bibliographical Dictionary, of the English Catholics from 1534 to the Present Time,' by Joseph Gillow,—a translation from the German of the 'Apologia for the Christian Religion,' by Prof. Hettinger, of Würzburg, in three volumes, 'The English Catholic Nonjurors of 1715; being a Summary of the Register of their Estates, with Genealogical and other Notes,' edited by J. O. Payne, 'The Following of Christ,' by John Tauler, translated from the original German by J. R. Morell, 'The Life of S. Philip Benizi, of the Order of the Servants of Mary, 1233-1285,' by Father Peregrine Soulier, of the same Order, 'The Defender of the Faith: the Royal Title, its History and Value,' by the Rev. T. E. Bridgett, 'A Handbook to the Convents and Religious existing in the United Kingdom, containing a brief History of the different Orders and Communities,' &c., 'Flora, the Roman Martyr,' in two volumes, and 'Queen by Right Divine,' by Miss Kathleen O'Meara, being vol. ii. of the 'Bells of the Sanctuary.'

The autumn list of Messrs. Bentley & Son comprises 'The Court of France in the Sixteenth Century, 1514-1559,' by Lady Jackson, 'The Coaching Age,' by Mr. Stanley Harris, author of 'Old Coaching Days,' &c., with sixteen illustrations by Mr. John Sturgess, 'Old "Miscellany" Days,' stories by various authors reprinted from Bentley's *Miscellany*, with illustrations by George Cruikshank, 'Madame Mohl and her Friends,' by Miss Grace Ramsay, 'A Drive through England; or, a Thousand Miles of Road Travel,' by Mr. J. J. Hissey, author of 'An Old-fashioned Journey,' 'The Ingoldsby Legends,' by the Rev. Richard Harris Barham, an edition in 1 vol., at a shilling, 'The Chersonese with the Gilding Off,' by Emily Innes, 'Across the Jordan,' by Mr. C. Schumacher, C.E., with an introduction by Mr. Laurence Oliphant, 'Pastime Papers,' by Mr. Frederick Saunders, a new edition of 'Salad for the Solitary and Social,' essays upon miscellaneous subjects by Frederick Saunders—a new edition of 'The Autobiography of Edmund Yates,' to which is added an account of his recent experiences in "Northern Latitudes,"—a new edition of 'Heth and Moab,' by Capt. Claud Regnier Conder, R.E.,—a new edition of 'Wives and Mothers in the Olden Time,' by Lady Herbert, 'The Hungarian Stories of Karl Edler' (1. Baldine; 2. Notre Dame des Flots; 3. A Journey to the Gross Glockner Mountains), translated by Otilie Mühlmann, and edited by the Earl of Lytton, and new additions to 'Bentley's Favourite Novels,' 'A Perilous Secret,' by Charles Reade, and 'Not Like other Girls,' by Rosa Nouchette Carey.

Messrs. Longman, Green & Co.'s list of announcements includes 'The Badminton Library of Sports and Pastimes': 'Hunting,' by the Duke of Beaufort, K.G., and Mowbray Morris, illustrated by J. Sturgess and J. Charlton; 'Fishing,' by H. Cholmondeley-Pennell, in two volumes: (1) 'Salmon, Trout, and Grayling'; (2) 'Pike and other Coarse Fish,'—'English Worthies,' edited by Mr. Andrew Lang; 'Darwin,' by Grant Allen; 'Marlborough,' by George Saintsbury, 'The Official Baronage of England,' by Mr. James E. Doyle, Vols. I.-III., 'Ireland under the Tudors, with a Succinct Account of the Earlier History,' by

Mr. Richard Bagwell, M.A., Vols. I. and II. from the first invasion of the Northmen to the year 1578, 'Clinical Lectures on Diseases of the Liver, Jaundice, and Abdominal Dropsy,' by Charles Murchison, M.D., new edition, revised by T. Lauder Brunton, M.D., 'Life in the English Church (1660-1714),' by the Rev. J. H. Overton, 'Horse and Man: their Mutual Dependence and Duties,' by the Rev. J. G. Wood, M.A., 'Outlines of Greek Philosophy,' translated from the German of Prof. Edward Zeller by Miss Alleyne and Mr. E. Abbott, 'The Knowledge Library': 'Home Whist: an Easy Guide to Correct Play according to the Latest Developments,' by Five of Clubs (Richard A. Proctor); 'The Seasons pictured in Forty-eight Sun-Views of the Earth and Twenty-four Zodiacal Maps and other Drawings,' by Richard A. Proctor; and 'How to get Strong,' by Richard A. Proctor.

The autumn announcements of Messrs. Macmillan & Co. include, in the department of general literature, 'The Cruise of H.M.S. Bacchante,' edited from the journals and letters of Prince Edward and Prince George of Wales by Canon Dalton, 'Mr. Sambourne's illustrated edition of 'The Water Babies,'—a complete popular edition of the historical works of Mr. Francis Parkman, whose recent work on 'Montcalm and Wolfe' has attracted so much attention, 'White Heather,' a new novel by Mr. William Black, 'Mrs. Ward's translation of the 'Journal Intime' of M. Frédéric Amiel, 'The Journal and Letters of W. Stanley Jevons,' edited by his wife, 'Mr. Walter Crane's illustrated poem 'The Sirens Three,'—'A Historical and Descriptive Account of the Island of Madagascar,' by Capt. S. P. Oliver, a new novel, 'The Story of Catherine,' by the author of 'A Lost Love,'—a third and concluding volume of Lamb's 'Miscellaneous Writings,' edited by the Rev. Alfred Ainger, 'Music Study in Germany,' from the home correspondence of Miss Amy Fay, with a preface by Sir George Grove, and a 'Golden Treasury' edition of 'In Memoriam.' The following theological works will be issued by the same firm: a series of addresses by the Archbishop of Canterbury, a new volume of sermons, on 'The Christian Character,' by the Dean of St. Paul's, and Archdeacon Farrar's Bampton Lectures 'On the History of Interpretation.' Messrs. Macmillan & Co.'s scientific and mathematical announcements include the fourth volume of Sir Henry Roscoe and Prof. Schorlemmer's 'Treatise on Chemistry,' and a new edition of Sir H. Roscoe's well-known 'Lectures on Spectrum Analysis,' 'A Manual of Geology,' by Dr. Archibald Geikie, 'The Elements of Thermal Chemistry,' by Mr. M. M. Pattison Muir, 'The Mathematical Theory of Perfectly Elastic Solids,' by Mr. W. J. Ibbetson, 'A Treatise on Elementary Statics,' by Mr. John Greaves, 'A Constructive Treatise on Plane Curves,' by Mr. T. H. Eagles, 'A Practical Treatise on Differential and Integral Calculus,' by Mr. A. G. Greenhill, and a new volume in the "Nature Series" on 'Flowers, Fruits, and Leaves,' by Sir John Lubbock. Of works dealing with classical history and literature Messrs. Macmillan & Co. promise a new edition of Dr. Arnold's 'History of the Second Punic War,' with notes by Mr. W. T. Arnold and abundant maps, a translation of Aristotle's 'Rhetoric' by the Rev. J. E. C. Welldon, an edition of Aristotle's 'Politics,' founded on that of Süsemihl, by Mr. W. M. Hicks, and 'Passages for Translation from Greek into English, and English into Greek,' by the Rev. Ellis Mackie. In the "Classical Series" will appear books xiii. and xiv. of the 'Metamorphoses' of Ovid, edited by Mr. Charles Simmons; and books i.-v. of the 'Republic' of Plato, edited by Mr. T. H. Warren. In the "Elementary Classics" will appear 'The Story of Cyrus,' selected from the 'Cyropædia' of Xenophon, with notes, vocabulary, and exercises, by Mr. A. H. Cooke. In the departmen

of modern languages the following works will be published by Messrs. Macmillan & Co. during the autumn season: 'The Paradiso of Dante,' edited with translation and notes by Mr. A. J. Butler, 'French Roots and their Families,' by M. Eugène Pellissier, 'Dumas's 'Les Demoiselles de St. Cyr,' edited with introduction and notes by M. Victor Oger,—and Hauff's 'Die Karavane,' edited with notes and vocabulary by Dr. Herman Hager.

### Literary Gossip.

THE new volume which Messrs. Macmillan & Co. will publish for Lord Tennyson early in December will consist, contrary to what some newspapers have said, almost entirely of new poems, several of them of considerable length. The most important are 'Tiresias,' with a dedicatory epistle to the late Mr. Edward Fitzgerald; 'The Ancient Mystic'; 'The Wreck'; 'To-morrow,' a poem in Irish brogue; 'The Spinster's Sweet-arts,' in Lincolnshire dialect; and 'Balin and Balan,' a new "Idyll of the King."

HERE is another piece of Tennyson gossip. The November number of *Macmillan's Magazine*, the first that appears under the new editor, will contain a poem by the Laureate.

CARDINAL MANNING is writing an article on the late Lord Shaftesbury for *Merry England*.

WE hear that not long ago some preparations were made for securing the production of a complete memoir of Lord Shaftesbury, based upon original and authentic documents. It was thought that the work would be undertaken by an author who is well known as a successful writer of biography.

IT is said that Mr. Robert Browning will contribute a poem to the new work which Messrs. Cassell & Co. are about to publish, entitled 'Why I am a Liberal.'

MR. COURTHOPE, the clever author of 'The Paradise of Birds,' and Mr. Elwin's successor in the editorship of Croker's 'Pope,' has in preparation a series of essays on 'The Liberal Movement in English Literature,' which Mr. Murray will publish. We may add that volumes ix. and x., the two last of Pope's prose works, are in the press.

IT is reported that a well-known American publishing firm intends before long to issue a reprint of the romantic tales (the authorship of which is commonly ascribed to one of our most eminent living poets) contained in that now very scarce volume the *Oxford and Cambridge Magazine*.

WE hear that a box of MSS. of some historical value has been discovered in the stables of Belvoir Castle, the seat of the Duke of Rutland. The box containing these treasures seems to have been placed in the stables about sixty years ago, and to have been entirely overlooked. Among the letters are some from Warwick the Kingmaker, and it is reported that the collection contains a letter from Henry II. The papers have, unfortunately, suffered from damp and neglect, and are in bad condition. An expert is engaged in deciphering them, and we shall probably in due course hear something more of this interesting find.

MR. MURRAY now definitely announces 'The Hayward Correspondence,' being a selection

from the late Abraham Hayward's letters and from those received by him. Mr. Carlisle is the editor. Mr. Murray also promises 'Three Years More,' by the Bishop of Rochester.

A COLLEGE for training women teachers has been opened this term in Cambridge, at Crofton Cottages, Newnham. The course of training for this year will be two terms' practical teaching in schools under the superintendence of experienced teachers, together with attendance at university lectures on education and kindred subjects. The applications for the course of training have been more than could be accepted, the numbers for the first year being necessarily limited. The principal is Miss Hughes, of Newnham College.

MR. BORLASE's Bill for the protection of our early parish registers seems to have been quite lost sight of. Pending its revival, we would urge upon those who are anxious that these all-important records should remain in the hands of their present custodians the necessity of some steps being promptly taken for their due preservation. Few are aware that paper in the last stage of decay can, by a process known to record repairers as "sizing," be thoroughly renovated. The outlay of a few pounds would suffice to restore the most dilapidated register. A short Act might well make such repair compulsory. Those parochial authorities refusing to take sufficient care of these invaluable manuscripts could hardly object if the registers were removed from their custody. The most ancient records of the corporations of Romney and Lydd, in Kent, have quite recently been thoroughly renewed by this restorative process.

BARON HÜBNER's new book 'Through the British Empire' will be out before long.

WE hear that a new quarterly review, specially devoted to Asiatic questions, will make its first appearance on January 1st, 1886.

MESSRS. GEORGE ROUTLEDGE & SONS have just held their annual trade dinner sale, the numbers of books subscribed for showing a satisfactory result. These annual dinner sales, which formerly were held by nearly all the publishing houses, have fallen almost into desuetude. Messrs. Routledge & Sons and three or four other leading houses, however, still adhere to the old custom. Mr. Quaritch was to have a trade dinner on Friday, the 9th, when Capt. Burton was to make a speech retelling the history of his translation of the 'Arabian Nights.'

IN the loan collection of MSS. and printed books exhibited at the recent meeting of the British Association at Aberdeen (see the *Athenæum*, No. 3020) there was an early printed newsletter in Italian, dated June 10th, 1536, giving a report by an eye-witness of the execution of Anne Boleyn and her supposed accomplices. This appears on examination to be the document of which the text is given in the 'Excerpta Historica,' pp. 261-5, translated from a Portuguese original in a Portuguese monastery. The letter apparently must have been circulated at the time over Europe, but has only been known hitherto through the translation in the 'Excerpta Historica.' Lord Crawford's copy of the Italian version is probably unique.

THE whole of the next Christmas issue of *Good Words* will be filled by a Shetland romance entitled 'Britta.' The reminiscences of her life which Mary Howitt is contributing to the pages of *Good Words* will be continued in next year's volume of the magazine. Miss Sarah Doudney will write the special Christmas story for the *Sunday Magazine*. The title is 'Where Two Ways Meet.'

THE recent works of Capt. Oliver and M. Sallens on the French dispute in Madagascar have met with approval in philanthropic circles. At a meeting of the committee of the Aborigines Protection Society, held at the Mansion House on Tuesday, the Lord Mayor in the chair, a resolution thanking the two authors for their contributions to the literature of the Malagasy question was adopted on the motion of Sir W. McArthur, M.P.

WE have received from Spain intelligence of the death of Señor Valentin Llanos, the brother-in-law of John Keats, and author of two romances which attracted some attention in their day, namely, 'Don Esteban' and 'Sandoval the Freemason.' Señor Llanos was in his ninetieth year, and was free from any specific disease when he passed away in his sleep on the 14th of August. His widow, the Fanny Keats to whom so many charming brotherly letters were written by the poet in the first quarter of the present century, retains, at the age of eighty-two, her mental and bodily vigour, though somewhat shaken by her loss. Mr. Llanos, who was a man of much refinement and scholarship, has left among his papers an English version of the 'Gran Galeotto' of Echegaray, and a three-volume manuscript (also in English) entitled 'The Spanish Exile,' dealing with English manners of sixty years since in the form of a novel.

WE hear that Mr. John Payne is engaged upon a translation (which is to be printed for the Villon Society) of the 'Decameron.'

MR. EBSWORTH is working hard at 'The Roxburghe Ballads.' Part xvi., a double number of nearly four hundred pages, will shortly be ready. It consists chiefly of amatory and bacchanalian ballads.

'THE PROVERBS OF WALES' is the title of a book to be issued shortly by Mr. T. R. Roberts, of Penmaenmawr. It will contain several thousand Welsh proverbs with English translations, the proverbs being classified under various heads according to subject-matter.

THE 'Life and Times of Samuel Bowles' will shortly be published in New York. Mr. Bowles was for a long series of years editor of the *Springfield Republican*, which played a conspicuous part in free soil and anti-slavery politics. The author is Mr. G. S. Merriam, who has supplied a condensed history of American politics for a third of a century, including the period of the great civil war. The work contains a chapter on John Brown. Mr. Merriam has had access to numerous private letters.

THE December volume of "The Canterbury Poets" will be 'The Songs, Poems, and Sonnets of William Shakespeare.' It is edited by Mr. William Sharp, who has also written an introductory note on the sonnet series.



MR. GARDNER, of Paisley, has just issued the first volume of his 'Archæological and Historical Collections relating to the County of Renfrew.' The volume is devoted to the parish of Lochwinnoch. It is expected that another volume will complete the collections so far as Lochwinnoch is concerned. The next parish to be dealt with will probably be Kilbarchan.

It is proposed to issue a new edition of Daniel S. Durrie's 'Alphabetical Index to American Genealogies.' The first edition, issued in 1868, contained about 10,000 references, but the material which has appeared in print since that date will raise the number of references in the forthcoming work to at least 21,000. The publishers are Joel Munsell's Sons, New York, and the subscription price is fixed at three dollars.

MR. E. BELFORD BAX, who recently published a translation, with a life and introduction, of Kant's 'Prolegomena' and 'The Metaphysical Foundation of Natural Science,' has in the press a concise history of philosophy, for the use of students, in one volume. It will be published by Messrs. Bell & Sons.

M. PAUL BOURGET, whose 'L'Irréparable' and subsequent tales have excited considerable comment, is engaged upon another experiment in fiction of some length.

AN Italian gentleman has translated Mr. Gairdner's two articles on 'The House of Lords' that appeared in the *Antiquary* last year, and published them in the Florentine periodical *Rassegna di Scienze Sociali e Politiche*.

MOURAD BEY, Director of Government Education at Constantinople, has just concluded a tour in the Caucasus, where he has been seeking materials for an historical work on the Turkish empire and people which has occupied much of his time and attention. Mourad Bey possesses some knowledge of the Russian language, a rare accomplishment among his countrymen. He has even translated a Russian play—Griboedoff's 'The Misfortune of having Knowledge'—into Turkish.

'THREE SISTERS,' a novel dealing with life in a small German *Residenz Stadt*, which we reviewed in June of last year, has been reprinted by Baron Tauchnitz, and also translated into German and published by a Berlin bookseller. The author, Miss E. D'Esterre-Keeling, is engaged in writing another story named 'Amo, Amas.'

A TRANSLATION into English of Flaubert's 'Salammbô' is being prepared by Mr. French Sheldon. The book will have an introduction by Mr. Edward King, the well-known American writer, and the volume is dedicated to Mr. H. M. Stanley.

THE *Scottish Review* in its next issue will contain Principal Tulloch's paper on the Church question. The article which appeared some time ago in this periodical on 'Some Christian Monuments at Athens,' was by the Marquess of Bute.

## SCIENCE

### THE PALESTINE EXPLORATION FUND.

THE Committee are about to issue a circular announcing their intention of making a systematic inquiry into the manners and customs of the modern inhabitants of Syria and the adjacent

countries. They have at their disposal what is described in the circular as an "organized machinery of agents," who are not only able to speak the language of the natives, but also to command their confidence, and are persons of trained intelligence and education. The inquiry will be extended simultaneously over Syria and the whole of the lands around it, that is to say, over Egypt, Cyprus, Asia Minor, the Hauran, the valley of the Euphrates, and Armenia.

For this purpose questions will be drawn up, divided, and classified under two-and-twenty special headings. A sub-committee has been appointed to record and to arrange these questions. Letters of invitation for assistance in the preparation of the questions have been, or will be immediately, sent to everybody who is likely to be interested in the subject, and especially to all the societies, such as the Society of Antiquaries and of Biblical Archaeology, the Royal Institute of Architects, the Geographical, the Anthropological, and others.

It is obvious that the results of such an inquiry depend wholly upon the character of the questions asked. They must be searching and minute; there is not any portion or period of life which may not suggest a series of questions, and it is therefore desired to enlist the assistance of every one who takes interest not only in the special object for which the Palestine Exploration Fund exists, but also in all those subjects which concern manners, customs, traditions, religions, or anthropology. Among the twenty-two headings furnished by the Committee, for instance, will be found land tenure, health and disease, superstitions, language, agriculture, industries, arts, amusements, science, proverbs, and music.

A paper has just been received from Dr. Selah Merrill, the American consul at Jerusalem, in which he describes the discovery of what is taken to be a portion of the second wall. This is too late for publication in the new number of the society's journal. Mr. H. Chichester Hart, who accompanied Prof. Hull in his geological expedition, has given the Committee the results of his natural history observations.

### ASTRONOMICAL NOTES.

ANOTHER small planet, No. 251, was discovered by Dr. J. Palisa at Vienna on the 4th inst., which raises the number of those found by him to forty-nine.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for July. It consists of two papers: Prof. Riccio contributes a first notice of some interesting investigations by Dr. B. Hasselberg, of St. Petersburg, on the spectrum of nitrogen; and the editor, Prof. Tacchini, has a note on the solar corona and the red twilight, in which it is suggested that the white circle lately noticed surrounding the sun when seen from the tops of high mountains may be connected with the solar corona and with the coloured sunrises and sunsets which attracted so much attention in 1883 and 1884.

M. Perrotin has published in *Astronomische Nachrichten*, Nos. 2684-5, a third series of micrometrical observations of double stars made at the Nice Observatory in 1883 and 1884. This has already appeared in M. Tisserand's *Bulletin*, but a fourth series, which will follow, has not hitherto been published.

The 'Companion' to the 'British Almanac for 1886' will contain, amongst other articles, one on 'Meteoric Streams,' by Mr. Lynn.

M. L. Thollon presented to the Académie des Sciences on the 7th of September a drawing of the solar spectrum executed by him in the observatory of Nice. Four years of most assiduous attention have been given to this work, which contains 3,200 lines, or double the number which are drawn in the atlas by Angström. M. Thollon explained all the precautions taken to ensure perfect truth in this atlas.

### SOCIETIES.

SOCIETY OF ENGINEERS.—Oct. 5.—Mr. C. Gandon, President, in the chair.—The paper read was 'On Opening Bridges on the Furness Railway,' by Mr. C. J. Light.

MEETINGS FOR THE ENSUING WEEK.  
THUR. Horticultural.—Fruit and Floral Committees, 11; Ordinary Meeting, 3.  
WED. Microscopical, 8.—Feeding of Insects with Bacilli, Dr. Maddox.  
On the Gizard of the Larva of *Cordulia plebeia*, Mr. T. B. Rosseter.

### Science Gossip.

MESSES. MACMILLAN & Co. will publish next week 'Louis Agassiz: his Life and Correspondence,' edited by his widow.

M. GUILLEMIN's illustrated work on 'Electricity and Magnetism' has been translated from the French. Edited by Prof. Silvanus Thompson, this volume will shortly be published by Messrs. Macmillan & Co.

MR. TWISING's lectures, well known by their title 'Science made Easy,' have been, at the expense of the Education Department of Japan, translated into Japanese.

PROF. T. McK. HUGHES, of Cambridge, has edited, and the University Press of Cambridge has issued, a series of reports on geological classification and nomenclature. These reports have been entrusted to specialists; they therefore give the most authentic information, present the latest opinions, and often suggest original views of considerable value. They were intended for the International Geological Congress at Berlin, where they have recently received marked attention.

MR. JOHN MUIRHEAD, to whom electro-telegraphy is much indebted, is dead at the age of seventy-eight years. He was born in Haddingtonshire in 1807, and died at Upper Norwood on September 24th. Mr. Muirhead introduced a battery so portable and practical that it bears his name, and has been the model for many of the most approved forms of batteries in general use.

THE secretary of the Telfherage Company writes to say "that the opening of the Glynde Telfher line is unavoidably postponed."

THE death is announced of M. Robin, the famous Professor of Histology in the Faculty of Medicine of Paris. M. Robin was the chief founder of the study of histology in France, and a special chair was wisely created for him in 1862, a proceeding which led to repeated attacks upon him by the clerical party.

M. FONVIELLE has introduced a most ingenious form of insulating stem for experiments on static electricity. He uses a stem entirely or partly hollow. Into this he inserts a platinum spiral. By means of a small bichromate of potash battery this becomes an incandescent lamp, which warms the stem from within and keeps it dry, ensuring the most perfect insulation.

MR. WILLIAM M'CRACKEN, of Greenleighton, Northumberland, has been appointed to the chair of Agriculture and Rural Economy in the Royal Agricultural College, Cirencester, vacant by the removal of Prof. Wallace to the University of Edinburgh.

THE International Industrial Exhibition of Edinburgh is now fixed for opening on the 4th of May, 1886.

MR. RICHARD PEARCE, of Denver, brought before the American Institute of Mining Engineers a paper 'On certain Interesting Crystalline Alloys.' In treating theauriferous copperores of this district, which contain bismuth, a greyish white alloy was obtained, this being a crystalline alloy of gold and bismuth. A similar alloy of gold and copper was obtained. Platinum and bismuth were also alloyed, and in the process a black non-crystalline powder was formed, which instantly ignited a drop of alcohol and exploded a mixture of hydrogen and air. The nature of these alloys requires further study.

## FINE ARTS

'THE VALE OF TEARS.' DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Precursor,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

## THE PRIVATE COLLECTIONS OF ENGLAND.

No. LXXXII.—MR. W. COLTART'S, WOODLEIGH, BIRKENHEAD.

THE next picture in Mr. Coltart's collection which attracted us was Mr. Poynter's severe and vigorous 'Freya,' the Scandinavian goddess, a half-length figure crowned with a nimbus. The goddess is driving her golden chariot; a white bear's skin protects her breast against the wintry blast, which even to her is icy. The dark blue of her dress harmonizes with the intense coldness of the distant hills, which are important and significant elements of the landscape, as well as with the dark blue firmament studded with glittering stars, and with the still bluer ocean seen far below the chariot. Her brown locks are blown backwards as she speeds through the air, and her features, though goddess-like, are pale. While this fine example is inspired with the poetry of the subject, its solid, learned, and careful execution is quite admirable. In fact, the student, charmed by the technical merit of the picture, is not unlikely for a time to overlook the nobility of the design, which is all the finer for being undemonstrative.

Very near the Poynter at Woodleigh hangs a picture by Poole, which in intention as well as in technique supplies its antithesis. The work of the deceased painter attracts the visitor's attention by its unusual size (4ft. 6 in. by 3ft. 6 in.) and its extraordinary felicity. It is a large landscape, so fine that it is wonderful that the Academicians neglected to secure it for the late gathering of Pooles at Burlington House, and thus prove that, for once at least, the sentiment often perceptible in the artist's works depended not on the figures he introduced, nor even on the glamour of sensational effects he adopted, but was wholly and spontaneously evoked by loyal study of nature in one of her simplest yet gravest moods. Poole was in a happy vein when he saw this subject, and seizing its intense expressiveness, delineated it in a manner we can hardly admire too much. It is, in fact, rather a large study from nature than a picture of a dark river flowing swiftly and smoothly—with gleams of tarnished silver, olive, and grey on its surface—between deep hillsides of sombre hues and under an atmosphere which is becoming gloomy, for the pale sunlight fades, though it is not yet obscured and has lost none of its clearness. With vigorous sweepings of his brushes the artist in the deftest manner applied tints which are obviously exact and true. Contrariwise to the technique of Mr. Poynter, there is nothing firm or defined in Poole's work, which nevertheless lacks neither draughtsmanship nor learning.

In another room we noticed a fine picture by J. Holland, representing Yarmouth, a comparatively early example of great interest in illustrating the manner of the artist. As a piece of tone-painting, the silvery atmosphere, the warm sea, and the purple sands are almost worthy of Turner. Lovely and very pale turquoise pervades the sky and its cirri, which are very slightly flushed with rose colour. A charming windmill in a landscape is by Heer Gabriel, a modern Dutchman. A clear pool reflects a black mill standing solid against the sky. Mr. Oakes's 'The Eagle's Haunt' is most vigorous and expressive. It represents the bird perched on a solitary rock that rises into light from the centre of a dark hollow in the heart of a group of Welsh hills. A white cascade gleams between some peaks and wreaths of smoke-like mist, which drift along the rugged summits and gradually dissolve. The clearness of the huge shadows that repose in the hollows and the majesty of the cliffs and

peaks that shut them in contrast most effectively with the rapid movements of the clouds above and about them. A fine drawing by Millet of his famous picture of the 'Angelus' is in this collection.

An admirable romance in colour, possessing all the witchery of his taste for tones and weird beauty, is Mr. E. Burne Jones's 'Green Summer.' Seven damsels clad in green and an eighth in subdued purple, finely harmonized, are seated in a meadow near a pool reflecting dense masses of foliage that form the background of the figures. The seven damsels listen to the eighth, who reads from a book a legend of the ancient time. One of the ladies, who is crowned with asphodels, caresses a lamb nestling on her knees. Silence, broken only by the reader's voice, pervades the place, and the listeners seem lost in day-dreams. The picture is signed "E. B. J., 1864," and must be ranked among the painter's best works of its time and class.

Another romance, of quite a different sort, painted by Mr. F. Madox Brown, and entitled 'King René's Honeymoon,' a subject Rossetti affected, hangs near. It is a small picture, but full of imagination and dramatic spirit. The young king and his fair bride sit side by side in a sort of throne set up in a bower, while they discuss the plan of the "Chastlet du Roy René," a diagram of which lies at their feet. A soft golden light flushes the roseate air. René holds a pair of compasses in one hand and with a soft smile abandons himself to the charm of the situation, while he leans towards his spouse and receives her caress. Lightly touching his arm with one hand, she puts the other close about his neck, draws his willing face to her, and plants a kiss on his cheek. Tender passion was never more admirably or ardently delineated than in this beautiful romance. The style, no less than the sentiment, the costumes, lighting, and chiaroscuro (a broad, soft, ruddy, nearly shadowless tone pervades the scene), is excellently adapted to the passion of the subject. There is, of course, something mediæval in the technique. We believe more than one version of this design is in existence.

The resources of this painter are strikingly illustrated by the next picture we have to mention, one of an entirely different character. It is called 'The Writing Lesson,' and shows the half-length of a gipsy girl who, having scrawled all sorts of undecipherable words on a paper lying on a desk before her, gnaws a green apple. The whimsicality of the expression is admirably thought out, and rendered with Hogarthian power and singular zest for a caprice which Hogarth would not have attempted. The face, which is in shadow, shows a peculiar pearliness and clear carnations, which assort perfectly with the sharply accentuated green of the apple and the ruddy lips approaching it. The soundness of the drawing and fineness of the solid modelling of the flesh are fitted to charm artistic eyes.

In addition to the above Mr. Coltart possesses the late Mr. M. J. Lawless's original and striking picture—his one fine thing, so far as we know—called 'A Sick Call,' which was No. 589 at the Academy of 1863. The painter, then aged twenty-eight, died in 1864, and left no better work behind him. It is worthy of admiration for its spontaneous and energetic conception and thoroughly sound and accomplished execution. To an honourable desire to be right was due some excess of precision, bordering on hardness; and the metallic surface, to untechnical eyes, probably mars the first impression of the picture. It is sometimes called 'The Vinticum,' because it shows a boat traversing a Swiss lake, with a priest seated at the stern, with his staff beside him and his acolytes in attendance, while a weeping woman hides her face. They are going with the Host to render the last office for a sick person. The stalwart and sorrowful rower works with a steady pull, and the boat seems to move

quickly and silently. In every way the sentiment and motives of the picture are noteworthy. A little dry and not full of colour, its manner is solid and painter-like. The expressions of the boys are profoundly touching, most of all so is the face of the youth—the sick person's son, perhaps—sitting at the stern, his clenched hand on the gunwale, while he, with fixed eyes, meditates on death. M. Legros produced the very pathetic head of a man, somewhat like the mask of Dante, in a red hood. Besides these pictures Mr. Coltart owns several capital works by William Davis, of Liverpool, and his friend Robert Tonge ('Hoylake Sands,' 'Eastham Ferry,' and 'A View in Shropshire'), a most remarkable painter of whom we shall have to write again, G. Barret, and early instances by E. Duncan and Messrs. Boyce ('The Valley at Walton, Surrey'), Prinsep, Duverger, and H. S. Marks—an elderly parson studying his sermon.

The next paper of this series will be devoted to an excellent collection embracing several of the best examples of the Liverpool School, by W. Davis, R. Tonge, W. Huggins, J. H. Windus, W. J. C. Bond, and J. C. Oakes. Besides these are productions of Crome, Collins, Landseer, H. Dawson, Spencer Stanhope, Poole, W. S. Burton, F. Madox Brown, Mark Anthony, and Rossetti. The collection belongs to Mr. Albert Wood, of Bodlandeb, Conway, High Sheriff of Carnarvonshire.

## MINOR EXHIBITIONS.

THE exhibition season begins betimes, and about half a dozen small galleries were this week open to the public. The most interesting collection is at the Hanover Gallery, New Bond Street. As a considerable proportion of the pictures have already passed under our eyes, and some of the best of them are by deceased masters, and not *chefs d'œuvre*, we need only advise amateurs and artists to visit the gallery in order to see again some old friends. *Le Postillon* of M. Meissonier is an exception. It shows a team of heavy post-horses of old Flemish breed returning by a country road from work; on one of them jauntily rides a postillion, grey, but still gay, and full of professional élan. Few Meissoniers excel this one in the precision, the unflinching firmness, and the exhaustive character of the execution of details, which are infinite. Prodigious as their number is, the picture, although too firm, does not lack breadth. Amazing resources and a power of delineation surpassing the Dutchmen's in exactness have been devoted to this work. All it lacks is a little fusion of details. At least, so it appears to eyes of ordinary power. The eyes of M. Meissonier are not to be challenged, and he sees no lack of fusion such as Gonzales Coques, Metsu, and Ver Meer commended. His touch is as sharp as Schalcken's, his handling more solid than Dou's, and it has the precision, but not the occasional hardness, of Terburg's. The wonder is that with these qualities spontaneity and energy of design have been united in a quite unsurpassed manner—*The Return from Fishing* of M. Feytaud, Perrin, and other pictures by MM. Le Blant, Ralli, Roybet, and De Vrient, we have seen elsewhere. Works of M. A. Stevens, J. Bérard, and Courbet call for no particular mention; they are characteristic of the respective artists.

The small exhibition of the Dudley Gallery Art Society does not contain much more than a dozen tolerable sketches. Very effective and slight is the *Forecourt, Lyme* (No. 1), of Mr. W. Severn, where the parapet of a garden terrace is dexterously drawn. Much of the rest of the pretentious picture is flimsy to the lowest degree. Other drawings here by this artist are worthy of his reputation.—*The Water-side Study* of Mr. Robertson (16), a barge aground on a river beach, may be praised for a neat firm touch and clear colouring.—*On the Thames* (18), by Mr. A. Powell, is good and De Wintish.—Mr. Medlicott is, as before, fortunate in several sketches, noteworthy among



which are views of river estuaries, such as Nos. 77 and 81, and including *The Humber at Hull* (32), where the flood is faithfully painted, and the craft are delineated with spirit. We may commend likewise this artist's *Oldbury-on-Severn* (39).—Mr. Bannatyne's *Fishing Cobbles, Runswick Bay* (55), is a clever rendering, in a slight and pretentious manner, of a rippling sea.—In No. 96, by Mr. W. A. Ingram, there is less solidity and more cleverness than we like. Otherwise it is a charming drawing of *Sunrise off Beer Head*. Slightly scenic, it shows a fishing boat at anchor in a dead calm morning while the night mist lifts, revealing the solid black boat, which is stereoscopically treated, and, rosy and gold in sunlight, the summit of the chalk cliff.—Mr. Johnstone's *Spring Flowers* (133) is a carefully drawn and deftly painted figure of a child holding a basket of flowers for sale. It is pretty and bright.

At MM. Goupil & Co.'s galleries may be seen the admirably drawn and designed picture by Herr Friese called *Les Brigands du Désert*, a lion and lioness creeping stealthily along the crest of a hill of shattered grey stone, and looking down on a caravan encamped in the valley below. We admired this work at the last Salon. In the gallery are many other good things by various men of note.

#### THE ARCHEOLOGICAL DISCOVERY AT RATISBON.

NEAR the famous Bischofshof, a large irregular building to the north of the Cathedral at Ratisbon, have been discovered, during the past few months, some Roman remains of the highest importance. The north front of the medieval Bishop's Palace, running parallel with the Danube, is built in its entire length upon the wall of an ancient Roman camp called *Castra Regina*. By means of an inscription of the *Porta Principalis Dextra*, and the remains of this gate, discovered some years ago, we are able to attribute the wall to Marcus Aurelius and his son Commodus, who built it towards the end of the Marcoman war, between 170 and 180 of the Christian era, while the *Legio II. Italica* was stationed in this place.

Once and again have Roman substructures been hit upon in the neighbourhood of the Bischofshof, and a certain tower was taken for a part of a Roman *propugnaculum*; but only in the summer of the present year, while a northern portion of the building was being restored, the workmen came across a massive piece of Roman work, which turned out to be the undisturbed foundations of the northern gate of the camp, the *Porta Prætoriana*, which was reared directly over against the German foe swarming on the other side of the river. During the Middle Ages this gate had served some military purpose, and was afterwards covered over with plaster, so that no one retained any recollection of its existence.

The gate rises to the height of 3 metres, being 4 m. in breadth, and is built of enormous square stones of unequal size, which form a complete vault of which the half-circle rests upon a simple, but much injured cornice. This unornamented, but massive and imposing archway is the only remaining gate of Roman times which Germany possesses, except the magnificent archway of the *Porta Nigra* at Treves. Hence its discovery has been hailed with extraordinary joy by German archaeologists. The newly revealed Roman archway of Ratisbon stands at a distance of nearly 7 m. from two towers (*propugnacula*) which flank it on either side. The thickness of the tower wall is 7½ m. A length of 11 m. is now laid bare. The whole gate building occupies a length of more than 30 m. Foundations from 8 ft. to 9 ft. thick connect the gate with the east tower. Only a few large square stones remain of the wall connecting the gate with the west tower.

Besides this very remarkable Roman construction, a further discovery has been made at Ratisbon during the present year, near

the Nürnberg and Ingolstadt railway station, of some well-preserved remains of Roman baths. These ancient thermae must have run to a length of some 54 m., and have been already laid bare to a breadth of from 17 m. to 18 m. A large hall has been discovered, 19½ m. long by about 16 m. wide, having in the middle a concrete open water reservoir (9 m. 80 c. × about 8 m.). Through an entrance 1 m. 75 c. wide we approach an unheated apartment (6 m. × 5 m. 60 c.), and then into a smaller heated room (2 m. 50 c. × about 3 m.), which served for undressing. The frigidarium (6 m. × 3 m. 75 c.) is reached from the vestibule by some steps. Returning to the vestibule, and turning to the west, we enter the tepidarium (6 m. × about 9 m.), and thence pass into the caldarium (9 m. 20 c. × 6½ m.), with a half-circular piscina attached, of a radius of 2½ m., supported by two massive columns. There are two heating ovens (*præfurnia*), one (3 m. 50 c. × 8½ m.) on the west of the caldarium, the other (6 m. 30 c. × 3 m. 70 c.) on the north of the tepidarium, with attached a chamber for fuel, &c. (6 m. 30 c. × 2 m. 30 c.). The approximate measurements have been given where the incomplete state of the excavations did not allow of more exact.

The caldarium, tepidarium, and dressing-room are furnished with hypocausts of the usual form, and are in connexion through subterranean flues with the two *præfurnia*, while both above and underground outlets are provided for the flow of water from the reservoir, from the vestibule, from the frigidarium, and from the caldarium.

As we learn from regimental stamps impressed upon the bricks used, these baths were built by the Cohors I. (Flavia) Canathenorum, and, as we may judge from the coins found therein, the date of their erection must be in the first half of the second century after Christ (Trajan—Antoninus Pius). The building was probably destroyed at the beginning of the Marcoman war, in the reign of Marcus Aurelius. The discovery of these baths is due to the well-known antiquary Pfarrer Dahlem, president of the Anthropological Society in Ratisbon and conservator of the Historical Society of that city. J. H.

#### NOTES FROM ROME.

AT the foot of the precipitous cliffs on which the village of Nemi is perched, and on the north shore of the lake, lies a flat rectangular piece of ground called "Il Giardino," the site of the celebrated sanctuary of Diana Nemorensis. The identification of the spot results not only from the precise description of Strabo, but from actual discoveries made there at the beginning of the seventeenth century, and again in 1866. The finds of the seventeenth century were described by Tommasini, "De Donariis Veterum," in 'Graevii Thesaur.,' xii. p. 752. They consisted mostly of terra-cotta votive offerings, a characteristic of Diana's temple as described by Ovid, 'Fasti,' iii. 263. In 1866 several inscriptions, both Greek and Latin, were brought to light, in which the goddess and her sanctuary were expressly mentioned. The importance of these finds has been far excelled by the recent excavations made at the Giardino, under the personal superintendence of his excellency Sir John Savile Lumley, the English Ambassador at Rome. As the interesting work now going on may be called essentially English, and as it does so much credit to the sagacity and perseverance of its director, I am sure that a somewhat minute account of the discoveries will be acceptable to the readers of the *Athenæum*.

The Giardino, the property of Prince Filippo Orsini, is an artificial platform, nearly 300 metres long and 170 wide, facing the south and the lake, at a distance of 100 metres from its shore. The platform is supported on the lake side by a substruction wall with triangular buttresses, which give it a serrated appearance. On the other side the platform is enclosed by a wall (supporting the slope above) ornamented with

niches 4m. 45 in diameter, and 5m. 90 distant from centre to centre. Save the parallelism of these four peripheric walls, irregularity predominates through the whole building. The temple does not stand in the centre of the platform; the high road, descending from the ridge of Genzano, enters the platform on one side; the minor buildings by which the temple is surrounded have no symmetry or fixed orientation. These irregularities prove that the huge architectural group was not planned and built at one time, but that it results from the work of many centuries.

The temple has not been yet thoroughly excavated; what has already been brought to light is enough to convey an exact idea of its size and architecture. It was prostyle hexastyle, with fluted columns of the Doric order. The material employed is a very hard vein of *peperino*, worked with the utmost perfection, so that in some cases it is not easy to find the joints of the blocks.

The dwellings of the priests and attendants of the sanctuary lie north-west of the temple; here also are placed the baths. It seems that the Artemisium Nemorensis was not only a place of worship and pilgrimage, but also an hydro-therapeutic establishment. The waters employed for the cure were those which spring out of the basaltic rocks of Nemi, and which, until three years ago, fell in graceful cascades into the lake at the place called *Le Mole*. They are now employed for the supply of Albano, which has long suffered from water famine. I can vouch for their therapeutic efficiency from personal experience; in fact, I could honestly and sincerely put up my votive offering to the long-forgotten goddess, having recovered health and strength by following the old cure. It seems, however, that Diana was mostly worshipped in this place as *Diana-Lucina*. I need not enter into particulars on this subject. The terra-cotta *ex-votos*, which represent wives expecting to become mothers in due course, or young mothers nursing their first-born, and other offerings of the same nature, testify to the skill of the priests. They practised, perhaps, other branches of surgery. Among the curiosities discovered by Sir John Savile Lumley there are two or three terra-cotta figures with large openings on the breast through which the intestines are seen. Prof. Tommasi Crudeli, who has recently studied this class of curiosities, says that they cannot be considered as real anatomic preparations, and that the work is too rough and primitive to enable us to distinguish one intestine from the other. The terra-cotta figures already found number one thousand or thereabouts. The reason why they are found in such large quantities and all grouped together is this. There was in the sanctuary a fixed space for the exhibition of *ex-votos*. It consisted of a vertical surface studded with nails, to which heads and figures, furnished with a hole in the back, were hung in rows. There was also an horizontal surface (little steps, like those of a *lararium*) on which the objects were placed which could stand upright. When both spaces were filled up—a circumstance which must have taken place at least every half century—the priests removed the trash of the collection, viz., the terra cottas, and buried them either in the *favissæ* of the temple or in any other kind of cave within the precincts of the sacred place. The ambassador has discovered one of these *ripostigli* at the south-east corner of the platform; it contained exclusively objects moulded on a stamp, of no value whatever. The objects worked by hand (*a stecco*)—few in number, but of greater value—have been dug up here and there in the various chapels and shrines which surrounded the temple.

Among the many hundred objects thus put together we may notice several *acroteria* from the roof of the temple, with bas-reliefs representing Diana the huntress; life-size ideal heads

of men or women; hands and feet, either single or "coupled"; legs; small female figures crowned with ivy; females nursing one or two babies; small representations of horses, oxen, pigs, and birds; archaic black iridescent pottery; *buccaro* vases of various shapes; Italo-Greek polychrome vases; one precious glass polychrome goblet; several bronze statuettes and utensils, some of them inscribed with the name of Diana; many pieces of *as rude* and of *as grave signatum*; six or seven hundred coins of the Italo-Greek towns, of the Republic, and of the Empire; and, lastly, some marble inscriptions. These, of course, are the best historical monuments discovered in the Artemisium. They refer mostly to gifts and votive offerings made to Diana by distinguished personages, before and after the Christian era. I shall describe one of these epigraphic groups, recently discovered in a memorial chapel.

This chapel is situated near the middle of the north wall, right behind the temple. It is rectangular in shape, 6 mètres long,  $4\frac{1}{2}$  deep. The front is designed on the pattern of a temple in *antis*, with two columns in the centre and two pilasters at the corners. The columns are of the Doric order, 3 ft. in diameter, with capitals cut out of a single block of *peperino*, and brick shafts coated with red fluted stucco in the Pompeian style. The three intercolumniations were originally opened, and the chapel was freely accessible to the visitors of the sanctuary. In process of time, however, and for a reason which we fail to understand, the chapel was closed with marble screens or *plutes* between the columns and the pilasters, and a door was made in the central intercolumniation. The pavement of the chapel is laid in black and white mosaic of the best period, with a beautiful border of festoons and garlands, and a label in the centre containing the following inscription: "Marcus Servilius Quartus has given to Diana this chapel beautifully ornamented (*alam expolitam*) and .....[here the legend is broken and everything which is inside." Inside there were many things. First of all, a stele 5 ft. high, supporting the bust of a lady named Fundilia Rufa. It is one of the most characteristic heads I have seen, of perfect workmanship; the arrangement of the hair is quite new and peculiar. The name of the lady is engraved on another piece of marble, a plinth, which must have supported a votive offering. There is also another stele, without head, inscribed with the name of "Quintus Hostius Capito, son of Quintus, advocate"; and lastly, a fourth inscription mentioning a gift to Diana from a certain Tontius.

It is impossible in the present state of the excavations to attempt to give the exact history of the world-known sanctuary, because there are lacune which, as yet, cannot be filled up. The worship of Diana must have been imported and established here in prehistoric times, and I feel sure that if the proper place is struck flint implements and pottery, made by hand and baked in the sun, will be found in large numbers, as was the case at Vicarello. The chronology of the temple, as far as it goes, begins with the age of bronze and with the *as rude*; in other words, it begins with the traditional history of Rome. From this fact, which is beyond controversy, we may derive the conclusion that the wonderful *emissarium* of the lake is also a work of prehistoric, or at least of traditional, times; and this explains why no mention of the work is to be found in ancient authors. Before the opening of the tunnel, which is not fewer than 1,649 yards long, the area of the temple was certainly under water. It is not impossible that the temple was built on the newly conquered land in commemoration of the conquest and of the almost prodigious drainage of the lake.

RODOLFO LANCIANI.

P.S.—The most important discovery as regards the history of this sanctuary took place a few weeks ago on the north side of the platform.

#### DRAWINGS AT THE BRITISH MUSEUM.

THE Keeper of the Prints has recently acquired, mainly from the collections of the late Mr. Cheyne and Mr. William Russell, a number of excellent drawings by old and modern masters. Among these the following have great attractions for students:—M. Wolgemuth, the original full-size design, in pen and bistre on paper, for the illustration on the verso of fol. i of the 'Nuremberg Chronicle' by Hartmann Schedel. It is dated 1490, and represents the Eternal Father as an aged and dignified figure in imperial robes and imperially crowned, in the act of benediction, holding the crystal sphere in his lap, enthroned in glory between two columns, and under architectonic foliage. Below the figure are two shields of arms, emblazoned in colours and gold, with, on the one, a pelican vulning herself; on the other is, referring to Schedel's first name, a forester or wild man. The supporters, one to each escutcheon, are wild men. This drawing was, in a very inferior manner, cut in wood and published, with omission of the date, and changed inscriptions. On the back of the drawing is part of the text in MS.—L. Signorelli, a study in black chalk heightened with white for the finely draped figure of St. John in the 'Deposition from the Cross' at Borgo San Sepolcro, with several nude and less developed male figures intended for the same composition.—L. Signorelli, a design in black chalk of Dante and Virgil, one of the illustrations for the 'Inferno,' where the poets inspect the brain of one of the condemned, who is restrained by a demon. It belonged to the collections of Reynolds, Hone, Lawrence, and W. Russell.—B. Gozzoli, a design in pen and ink on tinted paper for the 'Vision of Sta. Fina,' delineating the appearance of the Virgin and angels and gracefully sculptural figures of attendants at the saint's bedside, all in the fine manner of the true pupil of Fra Angelico, who worked at San Gimignano, illustrating the legend of the saint of the city "delle belle torri," but not including this design among his achievements. It belonged to the collections of J. Richardson the elder and Lawrence.—Two drawings in pen and ink (or bistre) which are attributed with probable correctness by Mr. Colvin to B. Veneziano, being studies for the composition of a design of a Doge of Venice in council with ecclesiastics, men of law, and merchants. In one of these examples the doge sits in the centre of a fine, primitive, and energetic composition, and is in the act of speaking. The other drawing represents his companions without the doge. A picture of this subject was mentioned by J. Richardson in his book of travels as attached to a pilaster of the Duomo at Pisa, where, however, no trace of it now remains. Much the same statement is repeated on the back of one of the drawings, in the writing of Richardson, to whom these examples belonged.—Two sketches in black chalk, probably by M. Angelo, of parts of male human figures in strong actions. From the Grahl Sale.—Pellegrino, a hunting scene, as otherwise represented by him.—Two noble landscapes in sepia with a brush, the works of Elzheimer.—The design in colours for the portraits by F. Cotes of Queen Charlotte and her first child, which are in the Royal Collection. In the design the Duchess of Ancaster appears on the queen's right, looking at the baby.—Other drawings are by Bartolozzi; F. Danby; Callcott; Glover, two or three capital examples in unusually fine condition; J. F. Lewis, dated 1832, representing the Alhambra and Seville; J. T. Serres; Flaxman, from the 'Paradise,' and very beautiful; J. T. Smith, the capital portrait of Turner looking at a sketch; Gainsborough, a wood scene; Nash; G. Cruikshank, representing in colours many small and lively figures at Brighton; J. Richardson, a portrait of Purcell in chalk, and a head of Pope's mother; Blake, including 'God measuring Space with Compasses'; G. F. Watts, design for the 'Caractacus' cartoon; Wilkie,

including the sketch of the Duke of Wellington as Chancellor of Oxford seated in chapel, as described by Croker; Gandy, the set of drawings in pencil for the Phigaleian frieze, now in the British Museum (these drawings were made for the Dilettanti Society, sent to Windsor for the Regent's inspection, and not returned till lately, as the *Athenæum* mentioned some time ago; presented by the Society to the Museum, where they are fortunately associated with the sculptures, because they may be said to have ensured the purchase of those highly important works); D. G. Rossetti, a design in ink for his picture in the Union Room at Oxford; Vertue's portraits of Harley and others; and Rubens, a very fine study for a man's portrait. Pollaiuolo, Tiepolo, Rowlandson, Bonington (including two choice Italian sketches, one of which depicts the Leaning Towers at Bologna), Cosimo Tura, and Liberale di Verona are all represented.

#### Fine-Art Gossip.

It is now decided that the approaching exhibition at the Grosvenor Gallery shall comprise as many as possible of the more important works of Sir John E. Millais. The artist takes a warm interest in the matter, and helps in selecting and gathering the examples. The catalogue, as in the Reynolds and Gainsborough exhibitions at the same place, will comprise an introduction and notes on the pictures. Sir Coutts Lindsay will be glad to hear, at the Grosvenor Gallery, New Bond Street, from owners of pictures by Sir John who are willing to lend them for public enjoyment.

LONDON topographers and amateurs of art will hear with regret that a recent purchaser of the estate has destroyed the modest house of Sharp the engraver on Chiswick Mall. The little bay window which, it is said, Sharp added to the house when he became the occupant, and at which, facing the south with a full view of the river, he used to work, has although it was a picturesque feature of the Mall, gone for ever. The large and fine old red-brick house adjoining Sharp's home is in process of transmutation, if not destruction. No view of Sharp's house, except, so far as we know, that published in a recent number of the *Art Journal*, exists. What are the Societies for Protecting Ancient Buildings and for Photographing Relics of Old London about that they have done nothing in these matters? Sharp is the greatest master of pure line engraving England—once pre-eminent in that mode of art—has produced. He died in this house, and was buried in the churchyard at Chiswick, not far from where the bones of Hogarth are shaken in his grave by steam-hammers, and where the clatter of men riveting steel plates resounds day and night. Truly we are an art-loving and art-honouring nation thus to permit our dead to be dishonoured. Surely there was room elsewhere than at Chiswick for a noisy ironworks. Pilgrims to Hogarth's tomb from America, Australia, and wherever English is spoken, find his grave encroached on by Mr. Pearson's fine new church, and little and big hammers thumping and clattering. In addition the visitors may enjoy the amenities of the neighbouring sewage works and its delectable "effluent."

THE well-known chromo-lithographer Mr. Vincent Brooks, of Gate Street, Lincoln's Inn Fields, died on the 29th ult., aged seventy.

We are glad to notice the growth of taste and good judgment in using coloured mounts for water-colour drawings, and that efforts are made to adopt the tint and tone of each mount to the corresponding elements in the drawing to be mounted. Anything more destructive to the harmonious balancing of colours and tones in fine drawings than the almost invariable use of white mounts can hardly be thought of. The Keeper of the Prints has had a considerable



number of recent acquisitions mounted on cards of varied tints and tones, each adapted to its function, and the result is a manifest improvement.

The bronze population of France is to be increased by the erection of a statue of Ronsard (for which subscriptions are invited) at the junction of the Rue de Médicis and the Boulevard Saint Michel, near the entrance to the Jardin du Luxembourg, which fronts the Panthéon.

THE authorities of the Louvre have at last been roused to a sense of the danger to which the incomparable treasures in their charge are exposed from fire, which, judging by the reports of arrangements existing in the basement and immediately in proximity to the collections, is appalling. An inspection of the great structure has been made with a view to a remedy. In the workshops adjacent to the *menuiserie* the men work "literally upon a bed of chips."

THE Egyptian Museum of the Louvre will shortly be extended by the opening of two new halls appropriated to recent acquisitions, which are being arranged by M. Eugène Révillout.

## MUSIC

*Eighteen Songs.* Composed by A. C. Mackenzie. Op. 31. (Novello, Ewer & Co.)

ALL who have watched with interest the progress of Mr. Mackenzie's artistic development will be glad to meet him on a new field. The works by which he has hitherto been best known have been either orchestral (the two Scotch rhapsodies and 'La Belle Dame sans Merci') or large vocal compositions, such as 'Jason' and 'The Rose of Sharon.' Those who are familiar with these works will entertain no doubt of the composer's power of melodic invention; but it is quite possible for a musician to be very successful in larger works, and at the same time to be wanting in the special qualifications required for lyrical composition. Since the development of the art of song-writing by Schubert and Schumann, and in our own days by Franz, Rubinstein, Liszt, Jensen, and others who might be named, more is demanded of a song composer than the mere invention of an attractive melody. The connexion between the poem and the music is now rightly considered of much more importance than formerly; and our musicians are much more fastidious in their selection of words. We need hardly add that we are speaking of the higher class of songs, and not of the fashionable drawing-room ballad, which is still produced in far greater quantities than is at all necessary.

We should be doing Mr. Mackenzie an injustice did we not judge his songs by the highest and severest standard. He is one of the happily increasing number of English composers who write only for their art; so far as we are aware he has never published any mere "pot-boilers." From the composer of 'The Rose of Sharon' much is naturally expected, and it gives us great pleasure to be able to say that after a careful examination of the volume now before us, we lay it down without a feeling of disappointment. That some of the numbers are better than others is no more than may probably be said of every collection of songs in existence; but among the whole series we do not find one the publication of which is likely to damage the composer's reputation. Of the eighteen songs in the volume, seven

(No. 11 and Nos. 13 to 18) have been reprinted from previously published sets, Ops. 12, 16, and 17; the rest are all new. The first point to be noted in them is their originality; in the entire collection we have not noticed anything that can be called a reminiscence. In comparing the older with the newer songs we mark also with pleasure an increase of individuality in Mr. Mackenzie's later work. Some of the reprinted numbers suggest somewhat of the spirit, though not the actual themes, of Schumann; this is much less, if at all, noticeable in the newer songs. In the importance and independence of the accompaniments the influence of the modern school of song-writing shows itself; the pianoforte part is uniformly interesting without being unduly elaborate.

Of the six songs forming the first of the three books into which the volume is divided we must signal for special praise the setting of Robert Burns's 'Phyllis the Fair,' with its quaint and piquant three-bar rhythms, "It was the time of roses," "The earth below and the heaven above," and "If love were what the rose is."

The second book contains two interesting settings of Lord Tennyson's "What does little birdie say?" of which the second will probably be the more popular, though the first is, in our opinion, of the higher musical value. The song in the same series, "Lift my spirit up to thee," is one of the best in the collection, full of tenderness and passion and perfectly original. 'The Song of Love and Death' (words by the Laureate) is another most successful number. The reprinted songs, though, as we have already remarked, somewhat less individual than most of the newer compositions, are by no means wanting in freshness and charm. We cordially recommend the whole volume to our public singers, who will find many songs which will be valuable additions to their *répertoire*.

## Musical Gossip.

MESSRS. NOVELLO & Co. have issued a more detailed prospectus of their forthcoming oratorio concerts. In addition to the works already announced, two pieces of special interest are promised for the first time in London, Wagner's 'Liebesmahl der Apostel,' and Hermann Goetz's charming chorus for male voices, with tenor solo, 'Es liegt so abendstille der See.' It is officially announced that the chorus will consist of 300 selected voices. We think this an error of judgment, because the choir will not only be too large for St. James's Hall, but it will be too strong in proportion to the orchestra, a very common fault in choral societies.

HERR PEINIGER announces another series of three violin recitals, to be given in the Steinway Hall on the evenings of October 27th and November 10th and 24th.

It is with great pleasure that we learn that Signor Piatti has so far recovered from the effects of his recent accident that there is every probability that he will shortly be able to use his arm without fear of consequences.

THE committee recently appointed to consider the question of the establishment of a uniform musical pitch has been unable to arrive at any satisfactory result. Sir George Macfarren, the chairman, has addressed a letter to the press stating that on applying to the Commander-in-Chief with a request that the proposed new pitch might be adopted in the bands of the army, the committee was informed that the financial and other difficulties in the way of the

change were too great to be overcome. On receiving this reply the committee perceived the uselessness of any further steps in the matter, and therefore dissolved itself. This result will be a matter of regret rather than of surprise.

MR. W. REEVES has in the press a translation by Mr. Dannreuther of Wagner's 'Ueber das Dirigiren' ('On Conducting'). The work is a treatise on style in the execution of classical music, copiously illustrated with quotations in musical type from the works of Beethoven, Mozart, Weber, &c.

MR. STOCKLEY will give his thirteenth series of subscription orchestral concerts at the Town Hall, Birmingham, during the coming winter, with an orchestra of eighty performers. The chief works announced for performance are Mendelssohn's 'Scotch' Symphony, symphonies by Beethoven and Schumann, Mr. E. Prout's Symphony in F (written for the recent Birmingham Festival), and Raff's 'Italian' Suite. Several novelties are also to be produced in the course of the season.

MESSRS. BREITKOPF & HÄRTEL, of Leipzig, are about to bring out a complete edition of the works of Heinrich Schütz, under the editorship of Dr. Chrysander and Herr Spitta.

A SERIES of five subscription orchestral concerts is to be given during the coming season at Dresden, under the conductorship of Herr Nicodé; the orchestra will number seventy performers.

## DRAMA

*Love's Graduate: a Comedy.* By John Webster. (Printed at the private press of H. Daniel, Fellow of Worcester College.)

THE productions of Mr. Daniel's press are well known and properly appreciated. 'Love's Graduate' is the choicest specimen of his typography that we have yet seen. The idea of the volume originated with Mr. Gosse. In his essay on Webster, originally published in 1873, he suggested that the Webster portion of 'A Cure for a Cuckold' should be disengaged from the comic underplot and printed as an independent work. At length an enthusiastic student (who subscribes his initials, "S. E. S. R.," to a graceful prefatory note) has carried out this suggestion, and Mr. Gosse contributes an introduction marked with his usual charm of style. 'A Cure for a Cuckold' was first published in 1661 by Francis Kirkman, as the joint production of Webster and Rowley. After printing 'A Cure for a Cuckold' he immediately presented the world with 'The Thracian Wonder,' which is stated on the title-page to have been "written by John Webster and William Rowley." 'The Thracian Wonder' is a very worthless production, and it is absolutely incredible that Webster could have had any share in the authorship. In the same year Kirkman published 'Lust's Dominion' as the work of Marlowe. Mr. Collier showed clearly that 'Lust's Dominion' could not have been written by Marlowe, for it deals with historical events that happened after Marlowe's death. Evidently Kirkman's judgment as to the authorship of the plays that he issued was not infallible. We may assume that in most instances he procured his MS. plays from old actors who had lived through the troubles of the Civil Wars. Wright in his 'Historia Histrionica,' 1699, says: "Some [of the old actors] picked up a little money by pub-

lishing the copies of plays never before printed, but kept up in manuscript." We know that Alexander Gough, the actor, supplied Humphrey Moseley with MS. plays. Judging from extant prompters' copies of old plays, we apprehend that it was the exception rather than the rule for a play to be signed with the name of the author or authors. Kirkman had to rely on the actors for information as to the authorship of the MSS. that he published. Frequently, no doubt, correct information could be supplied; but in the general confusion that ensued at the closing of the playhouses there must have been not a few cases where an actor became possessed of plays belonging to his company which had not been acted for many years past, and of which he did not know the authorship. When these plays of unknown authorship came into his hands, Kirkman would have to take refuge in guesswork. In the case of 'Lust's Dominion' he guessed Marlowe; and, though it has turned out to be wrong, the guess was not bad. When he credited Webster with a share in 'The Thracian Wonder,' either his judgment was miserably at fault or he unscrupulously put Webster's name on the title-page in the hope of attracting customers. Was it by guesswork or from authentic information supplied by an old actor that he attributed 'A Cure for a Cuckold' to Webster and Rowley? The question is easier to ask than to answer. All that relates to Master Compass's matrimonial adventures is pure Rowley. We confess that we have a liking for Rowley, and hold his comedy 'A New Wonder, a Woman never Vext,' to be an excellent and wholesome piece of work. Jaques, the "simple clownish gentleman" in 'All's Lost by Lust' (a character which the actor-poet personated himself), and the clown in 'The Birth of Merlin' are droll creations. We should have been glad if Mr. Gosse had dealt more gently with Rowley (and we may add parenthetically that he underrates Middleton in his introduction). For our own part we think it highly probable that Rowley wrote the second act of 'Love's Graduate.' Mr. Gosse's view is that Webster composed his little comedy independently, that it was found too short to afford the two hours' entertainment that playgoers expected, and that therefore Rowley tacked on his rude farce to bring the play to its proper dimensions. This view has found favour with several eminent critics whose names are given in Mr. Gosse's introduction. We are bound to say that the theory seems to be unnecessary. There are extant several plays in which two plots are linked together as loosely as in 'A Cure for a Cuckold,' but in no instance—so far as our memory serves us—can it be shown that two distinct plays have been jumbled into one. The authors of 'A Cure for a Cuckold' worked together, we take it; Rowley supplied the low comedy while his coadjutor traced the fortunes of Lessingham and Bonvile.

We have often turned from 'A Cure for a Cuckold' to 'The Duchess of Malfi' and 'The White Devil,' then back again from 'The Duchess of Malfi' and 'The White Devil' to 'A Cure for a Cuckold.' Kirkman's authority is considerable, and Webster's claim to 'Love's Graduate' has been

generally accepted by modern critics. Yet, in spite of Kirkman and the modern critics, we cannot bring ourselves to accept Webster's claim without further inquiry. Into that inquiry we cannot now enter, but must conclude by thanking Mr. Gosse, Mr. Daniel, and "S. E. S. R." for this charming volume.

*Shakespeare's Garden of Girls*, by the author of 'Lady Macbeth: a Study' (Remington & Co.), is a collection of readable essays. The writer has a facile pen and enthusiasm for her subject. She should strive to be less diffuse, and to discard tawdry ornaments and trite moralizing. When she takes the trouble she can write both pithily and pleasantly. The essay on Beatrice is the brightest in the collection, and we like the short notices of Audrey, Phoebe, Jaquenetta, Mopsa, and Dorcas.

### Dramatic Gossip.

THE next performance of the Dramatic Students will, it is expected, take place October 27th, at the Gaiety Theatre. For the subsequent venture the enterprising and energetic young actors will probably turn to the Restoration comedy. The pieces at present under discussion are (1) Dryden's 'Secret Love'; or, the Maiden Queen'; (2) Congreve's 'Way of the World'; (3) Steele's 'Tender Husband'; and (4) Mrs. Centlivre's 'Bold Stroke for a Wife.' The 'Way of the World' is now in favour, instead of 'The Rehearsal' and Colley Cibber's 'The Schoolboy,' which were in contemplation. Many works of Etherege, Shadwell, Aphra Behn, Colley Cibber, and other writers, have been read, and a list of one hundred plays under consideration will be issued. The secretary, Mr. Mark Ambient, of the Princess's Theatre, will be glad of suggestions from scholars of plays, new or old, the requirements being they shall possess literary merit and shall be unknown to the playgoer. Much attention has, we are glad to find, been attracted to these earnest young workers: Mr. Wilson Barrett has aided them from the outset, Messrs. Clayton and Cecil have lent the Court Theatre for rehearsals, and Mr. Hollingshead has placed the Gaiety gratuitously at their disposal for the forthcoming performance.

'NINA THE ENCHANTRESS,' a new ballet introduced at the Alhambra, is one of the prettiest and most tasteful exhibitions given at that theatre. A revival such as followed the visit to London of the French, German, and Dutch histrionic companies has set in with regard to ballet since the representations of 'Excelsior' at Her Majesty's. The performance of Mlle. Palladino is effective. In the execution of the concerted movements, however, improvement is chiefly evident. These have a quickness and a precision that are happy as performance and happier as augury.

'THE GREEN BUSHES' will be given this evening at Sanger's Amphitheatre, with Miss Helen Barry as Miami.

AN able paper by Mr. S. L. Lee, contributed to the *Gentleman's Magazine*, on 'As You Like It' and Stratford-on-Avon, puts convincingly forward the extent to which in his Forest of Arden Shakespeare drew upon his experiences of the Warwickshire Arden and its denizens.

MR. EDGAR BRUCE now takes at the Prince's Theatre the character of Anthony Sheen in 'The Great Pink Pearl' of Messrs. Carton and Raleigh. He acts with the quiet humour which distinguishes his style, and the piece goes more briskly than before. A novelty, entitled 'The Casting Vote,' by Mr. Walter Helmore, with music by Mr. Walter Slaughter, has been added to the bill. It is not particularly brilliant or original in idea, or ingenious in construction. Thanks to the acting of Miss Clara Jecks and

M. Marius and the briskness of the choruses it obtained a favourable reception.

A MORNING performance of 'Masks and Faces' will be given at the Gaiety on Thursday next, when Mrs. Bernard Beere, whose representations of Peg Woffington have attracted much attention in the country, will play that character in London.

'THE COLLEEN BAWN' will, it is asserted, be the next revival at the Adelphi.

### MISCELLANEA

*St. Christopher le Stocks.*—I find it stated at p. 395 (*Athen.*, No. 3022), "The full name of St. Christopher's parish was obtained from its proximity to the City stocks, which stood on the site of the Mansion House." I fancy we had more than one solitary set of "stocks," and, not finding all the details in strict accordance, I conclude it is a misnomer. Stow tells us, under the head of Broad Street Ward (p. 70 of Mr. Thoms's reprint), "Lower down towards the Stocks' Market is the parish church of St. Christopher," and in the general list of parishes at p. 182 is repeated "St. Christopher by the Stocks' Market." This market, we learn at p. 85, was founded "about the year of Christ 1282, near unto the parish church called Wool Church.....where.....sometime.....had stood a pair of stocks"; and it continued as a market until Stow's day, and later, by the Poultry in Cheapside. Note that the stocks had not been seen since 1282; and now for the discrepancies. Stow proceeds, p. 85, "Next unto this Stocks [meaning the market] is the parish church of St. Mary Wool Church"—not St. Christopher's! Further, the latter was in Broad Street Ward, but "the stocks" were in Walbrook Ward, so at one time the small river called the Wall brook must have flowed between St. Christopher and his "stocks," on the way to father Thames at Dowgate. In the map attributed to Aggas, 1560, both churches are distinctly marked; the "stokes" are in the Poultry with St. Mary adjoining, and St. Christopher looms in the distance, about the present Bank of England iron gates. In the later map, by Newcourt and Faithorne, 1658, we find both churches, viz., St. Christopher's "in Threadneedle Street," No. 25; St. Mary Woolchurch "nere ye Stocks," No. 63. It is quite certain that holy St. Christopher had nought to do with "ye Stocks." St. Christopher, with St. Nicholas, is a patron saint of river and sea passages. The latter presides over such as are of a really dangerous character, the former is more of a janitor, assistant, or protector; he is described or pictured as a giant and of great strength, a porter; and he should hold "a staff." Now I believe that the proper designation of this extinct dedication is St. Christopher le Stock, in the singular, so we may dismiss Stow's plural for ever; we are brought face to face with the time when any person travelling from the present Royal Exchange to St. Paul's would have to ford the Wall brook, and there was St. Christopher with his staff to help him across; we must then picture a time when the narrow stream was bridged over, and a continuous thoroughfare formed like the Holborn Viaduct; and upon the waste ground thus obtained was formed the open space that gave name to Broad Street Ward. The objection to "lode" for Lethbury is that the same word would not be likely to vary from "Lud" to "Loth" in the same city. We know that the district was occupied by braziers, coppersmiths, and workers in laton, latten, or latoun, an old mixed metal; and we have, among other forms, Lethbury, Lathbury; and latten varies to "lath" and "lattice." A. HALL.

TO CORRESPONDENTS.—A. E. M.—H. E. T.—J. B. P.—F. S.—R. I. F.—M. O.—received.  
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